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# OFFBEAT magazine

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OCTOBER 1997
CFUV-FM 102

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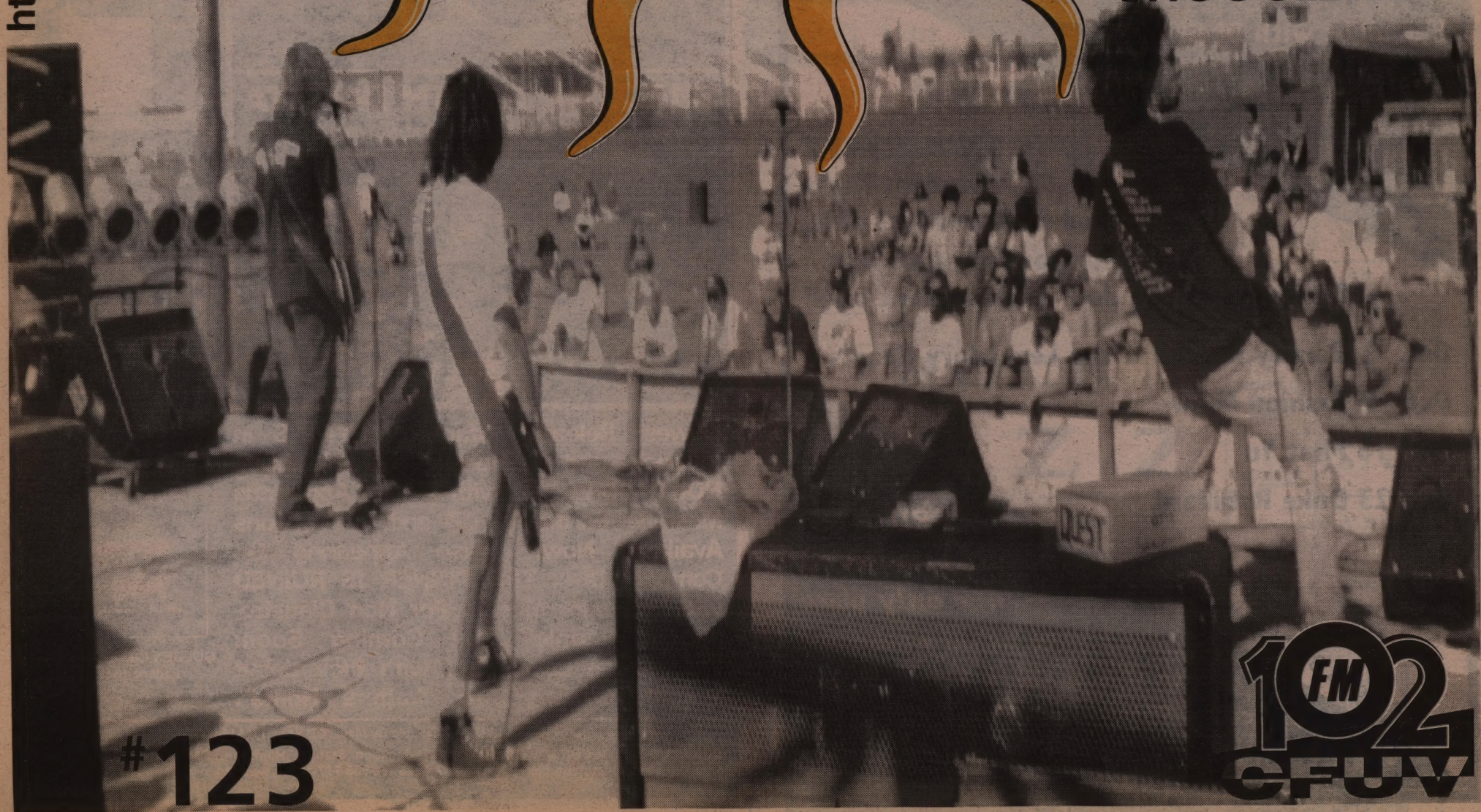

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102 FM CFUV

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If you have never donated to CFUV before, you may find the concept of giving money to a radio station somewhat unusual, but then again, CFUV is an unusual radio station. As a **non commercial station** we do not have access to the millions of dollars in advertising revenue that commercial stations need to operate profitably. Instead, we operate on a shoestring, our operating budget providing the bare minimum of resources needed by the **200 volunteers who donate** their time, energy and skill to produce the programming heard on our airwaves. The bare minimum still totals up to about $150,000, which is a large sum of money, but still cheap by broadcasting standards. A significant portion of CFUV's revenue comes from a small fee levied on UVic students; the rest must be made up from membership fees paid by our volunteers, limited on–air sponsorships, and Fundrive. The money raised through our Fundrive campaign is not an extra frill, but an essential part of keeping CFUV on the air and running smoothly. Whatever money we raise goes directly to technical maintainance and, if there is money left over, to making gradual improvements.

If you are reading this you are no doubt a listener to the station and enjoy the alternative it provides. **Fundrive is your annual opportunity** to simultaneously show your appreciaton for our efforts, while helping to ensure that this alternative continues. We realize that there are a lot of demands for people's cash these days, and that communty radio might not top the list of causes you support. But if we do form part of your listening habits, we'd ask you to think about the hole that would be left by an absence of CFUV on Victoria's airwaves. We've been doing this for so long that it might be easy to take us for granted, but it wasn't all that long ago that you could only hear CFUV on campus, and our existance is by no means written in stone. If you believe in what we're doing we would ask that you make a contribution, no matter how small. **Every little bit counts**: if every reader of this magazine made a contribution of $5 we'd raise $50,000. If every person in our listening range contributed $1, we'd double our operating budget. Something to think about.

Check out the Fundrive ads in this issue for details on all the benefits donors receive If you need further convincing, remember to **tune us in between October 17 – 31**. You may be suprised to find out how many reasons there are to support CFUV, and even more surprised to find yourself reaching for that phone. **Dial and donate! It'll make you feel good.** ▲


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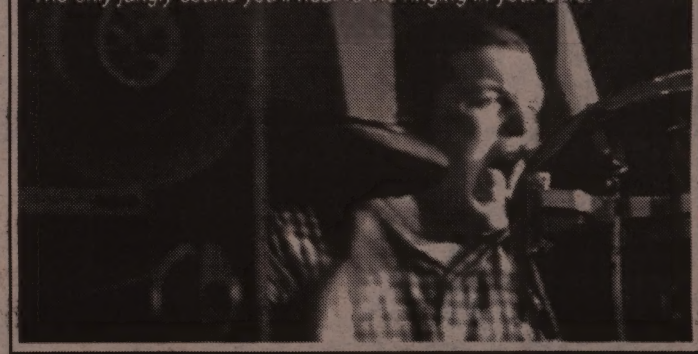

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**October 1997**

Issue # 123

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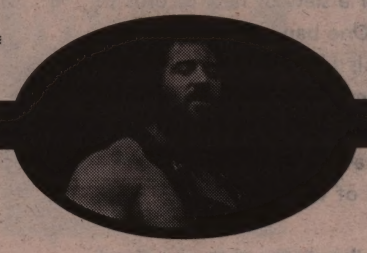

OFFBEAT Forum

## Words...

**October.** A month of merry and mirth. Halloween and other spooky stuff like that.

Yes faithful readers, all this and more is before you in your ink-stained hands. I'm hoping you appreciate it because these days you can't please everyone. We try though.

Speaking of trying, Offbeat needs a slogan of sorts. Slogan ideas could run anywhere from "This sucks" to "This rules." Send entries to our mailing address and the winner will receive their choice of a selection of crappy promo CD's they keep on sending me.

On the interview front, my proposed "Intimate and Interactive with Little Richard" interview was declined. I'm not sure how many Little Richard fans read Offbeat, but I guess the number hovers somewhere around the 1,000 mark. I mean, come on it's Little Richard for fuck's sake. Sure he played at the Royal Theater instead of the Little Fernwood, but the guy is more punk than most bands these days. As for the Brett Hart interview, well I just settled for some free passes to the show.

Anyway, it's not as bad as it seems. Thanks to everyone who helped me out for this issue: Tim Horner, Robbie "Two More" Goodings, Justin for the Hasil Adkins LP, Kevin Scofield & Adam, Mike D., Trevor Fielding, and especially Susie V. **See you in a month,**

**Jon**

**looking for words.**

## Thanks. We miss you.

Earlier this month CFUV lost one its longest serving deejays. Peter Lovric, long time host of the Sunday Night Jazz Concert, passed away September 9. CFUV was lucky to have had such a knowledgeable host gracing the airwaves. Peter was known throughout North America and beyond as an expert and educator on jazz and its artists.

This the second loss this year for the jazz department. Earlier this summer former host Bill Wynne (Fridays) also passed away leaving behind many freinds and listeners.

Both men will be missed.▲

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# PAPILLOMAS

photo: Blaise MacMullin

by Kevin Scofield

It's October. School is well into it's year, students are settling down, and all those folks in the work force are still having the time of their lives. This time of year is also the season for a slew of new records to start hitting the shelves. One band who is releasing something new for us this fall are the Papillomas, from Nanaimo. Their album, *Twice As Early As You'd Ever Want To Be There,* has just been co-released on Daisy and Hub City. I talked to Mike from the Papillomas just a couple of days before it hit the shelves:

**Offbeat: Hey Mike, how 'bout you give us a short history of the band, for all those folks who think Santo are the only pop band on the island.**

Mike: We started around 1991, playing somewhat regularly in Nanaimo. Then a couple of us moved down to Victoria, and we started playing at Harpo's. We then did the Shindig Contest put on by CITR and won some recording time through that - which helped finance our first CD called *Corolla*. We toured out to Halifax and back a couple of years ago. We're just trying to play outside of Victoria and Nanaimo, and just to play and write more. Our new CD was recorded in the Spring, and is coming out hopefully in the next couple of days.

**OB: Have you always been called the Papillomas?**

Mike: Um, no. We had really bad names... not that the Papillomas is a really good name or anything. We would play around in high school, changing our name for each show. We had cheezy names like 63, after the year that Dr. Who started, Sticky Pajamas and a few others. But basically we were a band that concentrated on trying to write music and put it out, and the name Papillomas just stuck once we had gone through all the different names.

**OB: When you did that tour across Canada, was it tough booking it all by yourself, and going out on the road all alone?**

Mike: It was a huge pain in the ass. With this tour that we're about to go on now, I thought it would be easier. But I guess for any band at our level it's really hard to get shows with promoters who've never heard of you before. There has been some that were really good, that liked the songs and wanted to give us shows right away. I always feel really cheezy phoning for shows - it's kinda like when you're in Cubs going on bottle drives. You're basically begging, but I've learned to deal with it. It's very humbling too, because you're pestering people non-stop and sometimes they're not that straight forward, and it takes them a month to tell you that they don't want to give you a show.

**OB: How did that tour turn out, Mike?**

Mike: For a first tour I guess it was pretty typical. You know, lots of cancellations, lots of really bad mismatches. We'd play with these Death Metal bands and the bands would heckle us, not just the audience. But, it was fun. We thought of it as a holiday where we got to go across Canada and play some shows while we're at it. Canada also experienced a big economical boom that year. We put a lot of money into gas and fast food, and took very little out of the tour.

**OB: What's the scene like in Nanaimo, with Lance Rock and you guys?**

Mike: Nanaimo is just a big bar. I don't like to hack it, but there's lots to hack. There's a lot of professional cover bands in Nanaimo who make a living off of it. There are some pretty good indie bands, but there's not really a healthy scene. There's a well-known music program there, but everyone who enters that just ends up in a bar band anyway.

**OB: Is the band planning to move out of that shit-hole? I mean, come on. Nanaimo?**

Mike: The only thing that hampers us is that it costs a bit of money to get onto the mainland. But there are advantages to being in Nanaimo. Like, if a good band comes to town, or is looking for a show in Nanaimo, we'd be more likely to play with them. We've put on shows with the Smugglers, and the Tonics, and Pluto. It's not like there are a lot of bands in Nanaimo who are going to be playing with them. I don't think Dave Gogo is going to open up for them. We've also never called ourselves a Nanaimo band, or a Victoria band even though from time to time half of us will be living in Victoria. Sometimes it's as though we're an out of town band no matter where we play, and I think that helps sometimes for some strange reason. Also, there's a lot of neat stuff in Nanaimo. Like Lance Rock Records. Jack (owner of LR) does a lot of cool stuff, and the fact that he's in Nanaimo doesn't affect him at all. He could be doing the same thing, no matter where he lived, and I think we feel the same way about us.

**OB: For those who have never heard you guys before, what would you say you sound like. What bands have you ripped your sound off of?**

Mike: It's hard to say. We all like a lot of different things. Um, when I was first living in Victoria Bum was always playing (Yes! Bum!) and they really turned me on to a lot more melodic, power poppy type music. I could name off a ton of bands, but they could be bands that everyone else in the band have never heard of or don't like.

**OB: Tell us about the new album.**

Mike: We recorded it at Scott Henderson's in the Spring. It took about six days all together. Once it was mastered, we started talking with Daisy Records (from Victoria) about doing a co-release with their label and our little label we use for demo releases and stuff. It's more like a licensing thing, where we paid for the recording and they are basically putting it out, doing the graphics and stuff.

**OB: How did you guys get hooked up with Daisy?**

Mike: They were talking with Jack from Lance Rock, 'cause I guess they wanted to build up a catalogue. We'd played a lot of shows in Victoria, and Shane and Jess from Daisy knew us. I guess Jack suggested us, since we had just recorded and like to work hard with touring and stuff. We have a little bit of ambition, although sometimes that's looked upon badly. We just want to play a lot, and we're willing to take some time off of work to tour. It works out nicely.

**OB: I hear you've recently done a video for the new album.**

Mike: Yeah. My friend Blaze has a 60mm camera which we used to film it, based on a short idea that I had. We edited down in Victoria, and were able to do it for really cheap.

**OB: What's the name of the new record?**

Mike: It's called *Twice As Early As You'd Ever Want To Be There*.

**OB: Where did that crazy title come from?**

Mike: We had huge long discussions on what to call it, to no avail. We couldn't agree forever. Our friend Bill Stuart has a pad of paper that he writes stuff down on, taking little bits of words and conversations from everywhere he goes. So we decided we should look into his book, since we couldn't decide on anything, and that was just one of the quotes that was in there. It doesn't really mean anything. It's long, not completely dumb, and everyone didn't hate it. So it was the lesser of all the evils. I also like long titles.

**OB: Compare the new album to your first album *Corolla*.**

Mike: Obviously, any band is going to say that they like it way more. But, I think it's not as lyric driven, which I think is good. *Corolla* sometimes was kinda cheezy and embarrassing, lyric-wise. We worked a lot more on instrumentation this time. I'm sure that in four or six months I won't be completely happy with it, but as of now I think... I don't know. The songs are more consistent, not as many gaps.

**OB: Well, this interview is getting rather long, so I guess we'll cut it off with this final question. Just where did you get the name the Papillomas?**

Mike: Well there's four different answers for that one. The first: there's this Mexican B movie called "The Curse of Guadelupe Heldago" where there's this gang of bandits that called themselves Los Papillomas. The second: I had a Posies tape that was put out on Pop Llama Records, and when we were looking for names I looked in the dictionary for popllama and it wasn't there. But next to where I was looking there was papilloma, which I thought sounded Spanish, and it's a certain type of wart. The third: my mom had a dog named Juno and they asked me to take it to the vet because it had a lump on his nose. The vet told me that it was nothing serious, that it just had a papilloma on it's nose. The fourth: um... well... our guitarist Shane's father is Ukranian. Before his family came over, they lived in Spain. The ship they came over on was called "Los Papillomas."

---

*The Papillomas, which consist of Michael Kissinger on vocals and guitar, David Blackman on drums, Richard Travale on bass and vocals, and Shane Yakelashek on guitar and vocals, will be playing in Victoria at the end of their tour on Saturday, October 11th, at the Limit. I think that other pop band called Los Santos or something will be playing too, so be sure to attend.* ▲

# KITTENS

**By Mike Devlin**

Sonic Unyon has been known as Canada's indie rock warehouse for the better part of this decade and, for the betterment of the music-listening public, they have always done their best to bring Canada's best bands to a record store near you (bands like Hayden, The New Grand, Tristan Psionic - of course - and treble charger have all, at one time or another, carried the fabled onion logo).

But while these bands all have a similar indie rock aesthetic, two recent signings are threatening to give the label a reputation for all things metal: Shallow, North Dakota and Kittens - bands that have obviously listened to a Sepultura album once or twice - have new, non-indie-rock releases out on Sonic Unyon.

The famed Hamilton label, always on the cusp of the hip and happening, really outdid themselves by signing Winnipeg's Kittens two years ago. After releasing four independent cassettes, Kittens made the jump to the major minor-label and have never looked back. Now, with their freshly minted *Bazooka and the Hustler* on the shelves on the band out on tour, lead singer/guitarist Shawn Fedorchuk is ready to work like ..... a Kitten.

"If you play the type of music that we play, you have to be willing to put in a lot of time into building people's interest," Fedorchuk said.

Kittens, no stranger to the road or the studio, have recorded seven full-lengths in four years - their latest coming in the form of *Bazooka*, a metal concept-album of sorts. Much like their feline-friendly name, and in true concept-album style, all of *Bazzoka*'s songs have a recurring animal theme.

"I can't get away from that," Fedorchuk said, speaking of *Bazooka*'s animal songs. "I've spent the last five years (since the band began) talking about animals."

You don't say. All but one of *Bazooka*'s 14 tracks have something to do with animals, the exception coming from the 12-minute epic, "The Waterskiers". But there's still that little problem with the name: why choose a cute and cuddly feline as a band name when you could've a cool-sounding testosterone name like Sludge Fecal Factory or Stiff-Ass Hog?

"Our name reflects our personalities," Fedorchuk said. "We don't consider ourselves to be macho guys and we find it offensive when bands come on strong about their alleged heaviness. It's annoying."

**"If you play the type of music that we play, you have to be willing to put in a lot of time into building people's interest"**

Speaking of heaviness, *Bazooka* and the Hustler weighs a ton. With only three members - drummer Dave Kelly, 21, and bassist Jahmeel Russell, 22, round out the band - Kittens manage to do what other five-pieces can only dream of doing: to create some Sabbath-inspired, Sepultura-admired metal. Heavy? Extremely, but it's not without its hooks, either. The intensely melodic Piccolo is a sleeper hit and Great Dane, for which the band has a video currently on Much Music, is a perfect introduction to the band's trademark riffage. But the 23-year-old Fedorchuk, who claims the Melvins' Lysol to be his favorite record, doesn't completely like the metal tag that is so often used to describe Kittens.

"I definitely don't think of us as a metal band," he said. "Most of the stuff I listen to wouldn't even be considered metal, but I understand the need to have a term like that because the music is really, really heavy at times."

Although both Fedorchuk and Kittens' fast-growing fan base enjoy the heavy-stuff, many people would be surprised to learn that Fedorchuk's biggest influences are two bad-ass country-and-westerners.

"I don't really like country music, but I like Hank Williams and Johnny Cash a lot. My favorite Hank Williams tune is "Ramblin' Man", but I also like "Angel of Death" because there's a Slayer song named after it."

The most appealing aspect of *Bazooka and the Hustler* - for me, at least - is Fedorchuk's, um, throat. Like old-school punk vox's, he throws his voice with unrivalled passion. Raw and unappealing to some, but soulful and joyous to others, Fedorchuk actually sounds like he means what he says. In person, his voice is far removed from the rough texture that is on the album so I inquire as to how he manages to keep his voice so silky smooth.

"Gargling salt water works really well," he says in all seriousness. "I did three vocal tracks for each song on the album and, near the end, my voice was getting pretty rough.

"To cure that I was drinking bottles of Buckley's Children Formula and lemon tea."

Along with co-hosts Shallow, North Dakota, Kittens were the lucky recipients of an invitation to host Much Music's Loud, formerly known as the Power 30.

"Even though the show was taped in the morning, we had to have a couple of beers first. But it ended up being a lot of fun."

Fun, indeed, as the bands played videos by Voivod, the smalls, the Melvins Unsane, Helmet, Sepultura and, of course, Kyuss.

That was not the first time that Kittens have teamed with their label-mates, however.

"Our relationship with Shallow has gotten sickeningly incestuous over time," Fedorchuk said. "We've spent so much time together. We've toured with them a bunch of times, we're on the same label, we play the same type of music, we've done split seven-inches together and we did an *Exclaim!* Magazine cover together. It's gone beyond just playing music - we've become such good friends."

Hopefully - for Shallow's sake, for Canada's sake, for metal's sake - Kittens will be around for years to come. According to Fedorchuk, his band will still crank out the heaviness as long as he's a member of the band.

"We'll always be heavy because I can't play any other type of music."▲

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# WOODEN STARS

photo: Kevin Schofield

by Kevin Scofield

Have you ever heard a band on record before, and thought they were all right but not amazing, and then saw and met them and were completely blown away? Isn't that strange? Well that exact phenomenon happened to me a couple of weeks ago. Julie Doiron (of Eric's Trip) was on tour for her new album, and had the Wooden Stars from Ottawa with her as her backup band. As I said above, I'd heard the Wooden Stars before, only a 7" and a compilation track mind you, and thought they were okay. I'd also heard the solo project of Mike Fauerstack called Snailhouse, and thought his stuff was amazing. So, I was looking forward to seeing the Wooden Stars play for the first time and see how they were. WELL! To my delight, they were amazing. I was completely blown off my feet, and knew that I had to talk with the band.

The Wooden Stars are kind of a phenomenon within themselves. They started about five years ago, and waited three years to put out a full length record (*1995's The Very Same*). They are finding themselves in an awkward position: a band which is widely known for having numerous "popular" bands love them. Perhaps this situation is exactly what they have going for them? I mean, it can't hurt having bands like Sloan, Julie Doiron, The Inbreds, and others mentioning your band to fans and interviewers, and taking you out on tour - which is exactly what the Wooden Stars have been experiencing this year. Singer/guitarist Julian (last name excluded for editorial reasons) feels somewhat uncomfortable in this state.

"It's a bit frightening. All the bands I used to like that had a lot of musician fans were bands that didn't play to many people when they toured." The Wooden Stars, however, have been lucky to not fall into that hole. With the tour with Julie Doiron this fall, they were able to play a couple of Wooden Stars songs before Julie would join them on stage to play the "expected set." It was the first time that the Wooden Stars played out west, and the crowd reaction was flattering. "Yeah, we've had some great shows," says Julian. "We played in Calgary, Edmonton and Winnipeg, and the people were really liking the few songs we played before Julie came up."

So, just what do the Wooden Stars sound like? Well, as most of you know, that's almost an impossible question to answer when most bands aren't doing anything original. But the Wooden Stars seem to have "struck gold", for lack of a better term. The band likes to mix experimental chord changes with moderately abstract harmonies and rhythms. From this description, it sounds like their music is somewhat unapproachable. In a way, it is, but only to a certain extent. They remind me of bands like the Rheostatics and Change of Heart - bands who have a small, yet dedicated fan base due to their non-mainstream approach to creating uncharted music.

Regardless of their slowly growing fan base, the Wooden Stars find enjoyment in just writing the songs and playing them live. "The reason why I'm in a band is because I enjoy playing music, and that's what I'm doing," adds Julian. "Like anyone, I'd love to be rich and famous, but we get to play shows, put out records, and that's what we've always wanted to do."

Last spring, the Wooden Stars release their second CD *Mardi Gras* on Sappy Records. From the initial pressing of 1000 CD's, almost all have sold and more are needed to be printed up. For an album that doesn't have any major distribution, and little promotion, 1000 copies is impressive for being sold through word of mouth and the occasional ad in *Exclaim!*. The Wooden Stars are still young, though. This month they will be touring with The Inbreds, marking their first national tour. Their fans will undoubtedly grow with each show, especially with those who are bored with crap Top 40 rock and are looking for something different. When you see posters for their show at the Limit (I'm not sure what day they're playing), go and check them out. You may be surprised with what they've got hiding from us clueless Victorians.

*For those who love facts, The Wooden Stars are: Julian (vocals/guitar), Mike (vocals/guitar), Andrew (drums), and Josh (bass). Their new album* Mardi Gras *is available at Lyle's Place for a cheap price.* ▲

# [PHASED&FUSED]

by Sabrina

Right under our campus noses, a club night is flourishing as Club Vertigo in the UVIC SUB plays host to **Atomic** - a weekly event founded by Dimitri Demers aka DJ Salamander.

Why did Demers chose Vertigo of all places? Why did he choose this club nestled in Cadboro Bay on the University campus? Demers found that his vision of Atomic could be done justice only at Vertigo.

I would have thought that Vertigo's isolation from the downtown dance club scene would mean its death. Yet I see loyalty from city kids and campus kids alike, even if it means making a meagre bus trek, a relaxed pilgrimage to a classy quality night. The comfortable ventilation, superbly equalized sound, huge sunken dancefloor, and delightful visuals (projected on walls AND people) are just some of the features of this electronic jamboree.

From personal DJ'ing experience at Vertigo I can say that I have never heard a Victoria club sound system pumpin' electronic music with such clarity as at Vertigo. A typical city club experience for me would include hearing the distortions of sizzling high-end crackles, poor monitoring, and the fracturing frames of bass bins designed only for rock music. By the time I'd be through submitting myself to this musical blasphemy, I would leave and discover that the sweat on my body was not mine and that I was in the clutches of an asthmatic death.

This campus club however, has never brought such distractions to my ears nor such inconveniences to my body. There can be a multitude of people grooving and I won't feel the strangulation of bodies boppin too close for comfort.

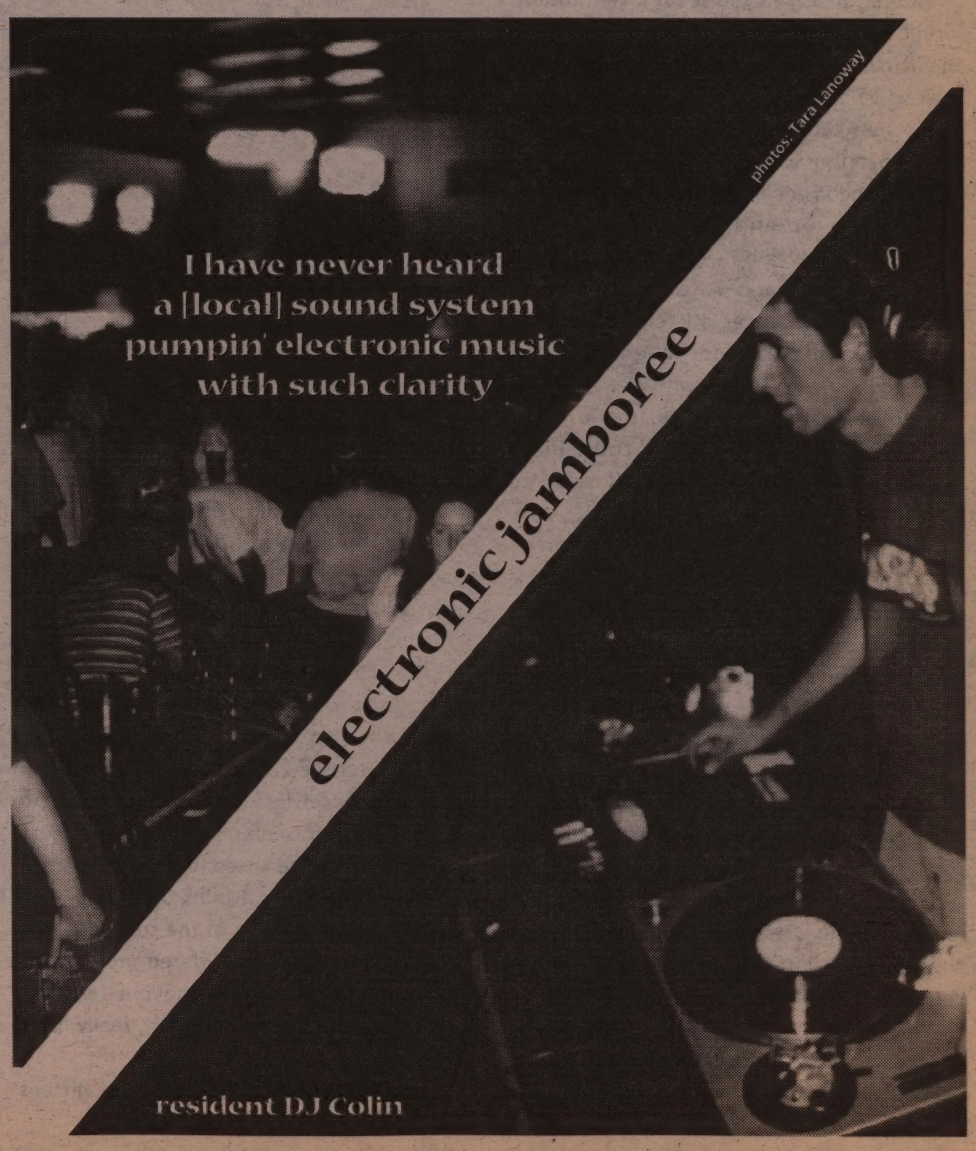
Demers' vision was to have a professional audiovisual production created at a grassroots level. Though Demers fathered it, Atomic is nurtured by locals Nick Blasko, Kris Kringle, Jeremy, Matt, Sheila le, Colin De La Plante, Sherwood Seabrook, and Gordon.

Urban Visuals adds their special intriguing touch of warmth to the club. Urban "first established themselves in Van but now handle all of the major Vancouver clubs as well as a large percentage of large-scale events in Western Canada and the Pacific Northwest".

Atomic began as a series of one-offs in January 1997 and then went full-swing as a weekly in March. As the night grows — Demers projects weekly attendance of 300-400 people — Demers will bring in regional DJs and eventually national and international performers.

Now in its second season, this smooth operation was not born easily. Vertigo management stuck long and hard to their guns with the idea that their venue would host only live music. Starting his gentle persuasion even before Vertigo opened, it took Demers two years for his plan of DJs and live electronica to be accepted. Atomic's opening night brought in double the expected attendance and it continued to see numbers exceeding 200 people. This is a remarkable feat as the winter/spring season is the most difficult for clubs. With such success for Atomic so far, "Vertigo is starting to see the possibilities of nights like these".

*Coming up at* **Atomic**: *October* ***1*** *Brent Carmichael (Vic), Davie (Vic);* ***8*** *Wood (Sask), live PA by Mat Jonson;* ***15*** *Eddie (Seattle) plus Ekeem (Vic);* ***22*** *Baven Pillay (Van), Lori (Vic);* ***29*** *Petey (Moontribe, LA), Billy (Vic).* ▲



# NARDWUAR PART II

by Alex Solunac

*In the September Offbeat, we started an interview with Nardwuar the Human Serviette. Here's Part Two of the Nardwuar story and a brief Nardwuar Records discography.*

**Offbeat: Nardwuar, you're an entertainer, scene maker, record producer, 8-track marketing mogul, concert promoter, teen trend-setter...what area of popular culture does Nardwuar want to tackle next, the Internet?**

Nardwuar: You forgot teenage zit loser... uh, well there is the Nardwuar web page.

**OB: There is where people can check out your interviews?**

Nardwuar: Yeah, almost every interview I've done is on it and a bit of music, and Evaporators's merchandise. You can even leave a message for me on it as well. It's at www.griffin.multimedia.edu/cleo.

**OB: Of all the interviews you've done, which one would you consider the one that got you the most press?**

Nardwuar: Well, the Mikael Gorbichoff got the most press. Interviews with politicians always get the most press. The Dan Quayle interview got some press, he didn't know who the Prime Minister of Canada was. Pierre Elliott Trudeau, that got me on the front page of The Vancouver Sun. I sent the Dan Quayle interview to the CBC's "This Hour has 22 Minutes". I thought they would be interested in a candidate for the American Presidency, who did not know who the Prime Minister of Canada is, but nobody bought it, nobody seemed to care.

**OB: You grew up, and still live in West Vancouver. One of the first video clips I ever saw of you was when you and The Evaporators were out trick-or-treating and got a tour of Millionaire Jimmy Patterson's mansion. Who else have you run into on Halloween night?**

Nardwuar: Yeah, the Jimmy Patterson interview was strange. We went up to the doors of his mansion and he let us in and gave us a full tour. Seven of us video taping him playing the organ and showing us the security system of his home. That same night we trick-or-treated at Paul Dean's house, you may remember he was the guitarist for Loverboy. He tried to escape in his car, but we made a human chain to prevent him from leaving his driveway. We also went to Bryan Adam's house with The Gruesomes and tried to give Bryan a Gruesomes record. When we knocked at the door, Bryan's girlfriend answered and yelled at Bryan who ran out the back door and left in his 4X4. We left the record there and the electric gate to the Bryan Adams property compound closed on us, trapping us inside. We had to scale an electric fence to get out.

**OB: With all the gigs that you've played in Victoria, you must have some strange stories from playing here.**

Nardwuar: That first show we played at in Victoria, we brought David Alexander Jones over from Vancouver. HE climbed up on an overhead beam during the show, and it fell hitting me and Jason Flower on the head. That was in 1992. I would like to forget the Halloween show from 1993. We had just packed up our gear from the show and were driving through Oak Bay when a drunk driver ran us off the road. Scott our drummer has a peg in his wrist for the rest of his life, my friend Hugh broke his jaw, this guy Mark broke his shoulder. I got off okay, our van was totaled. David Alexander Jones was at that show and he was punching everybody, we thought that when we got ran off the road, we thought David did it!?! The Evaporators love coming to Victoria though. We are always interested if someone wants to put on a show.

photo: Alex Solunac

**OB: What musical releases from Victoria would you recommend?**

Nardwuar: I would like to mention that Jason Flower has put out a reissue of the band The Neos on his own Break Even Records label. It's a great reissue, the sound is really good, it's a 7" that folds out, and it has a great booklet. It's the BEST Canadian reissue that I've ever seen.

**entertainer, scene maker, record producer, 8-track marketing mogul, concert promoter, teen trend-setter...**

**OB: So would you consider it your fave rave?**

Nardwuar: Definitely!

**OB: Okay, thanks Nardwuar!**

## A Nardwuar Records Discography

**CLEO 1**
*Oh God, My Mom's on Channel 10!* LP
Released 1989. Nardwuar's very first record and already quite a rarity. The Evaporators play "El Degas" and Nardwuar interviews Jeff Connally, Joey Shithead, Jello Biafra, and Gerald Ford.

**CLEO 2**
The Smugglers
*Up & Down/ Seattle Bound* 7"
Released 1990. The Smugs' first release. This 45 features Nardwuar vs. Kim Shattuck.

**CLEO 3**
The Smugglers
*At Marineland* 10"
Released 1991. Another outing from the Smugglers. Nardwuar interviews Kim Fowley and "Bucket" from the Toasters.

**CLEO 4**
*Clam Chowder & Ice Vs. BigMacs & Bombers* LP
Released 1991. Nardwuar's second compilation of bands, this time with a Canada vs. America theme. The Evaporators do "Citizen Freak" and Nardwuar interviews Johnny Freedom, Tom Vu, Gilligan, and Hank the Hobo.

**CLEO 5**
The Evaporators
*Welcome To My Castle* 7"
Released 1992. Finally the Evaporators on their own record. Four new songs and Nardwuar interviews Sci-Fi writer Harlan Ellison.

**CLEO 6**
Thee Headcoats
*Louis Riel* 7"
Released 1992. England's Thee Headcoats, led by Billy Childish, bust out with two numbers. Nardwuar interviews Canadian author Pierre Berton, (who also wrote the liner notes for this 45).

**CLEO 7**
The Evaporators
*I'm Going To France* 7"
Released 1993. The second Evaporator's 45. Four songs and an interview with Mikael Gorbachev. This interview got Nardwuar all over the news stations.

**CLEO 8**
*Skookum Chief Powered... Teenage Zit Rock Angst* LP+bonus CD
Released 1995. Not 2,12 or 26 but... 19 of the best bands in the world. Nardwuar third full length LP compilation. The goblins do "2 by 4" and the Evaps do "Higgle-ly Piggle-ly". Nardwuar interviews Timothy Leary and Beck.

**CLEO 9**
The Evaporators
*United Empire Loyalists* LP+CD
Released 1996. A Evaporators collection that covers the ten year history of the band. Deluxe packaging and a visual history rounds out this gatefold sleeve album. Nardwuar interviews Dan Quayle, Alice Cooper, and V.V. Vein.

*The Evaporators are on many 8-track tapes. I don't have a complete set list but there is "The Ed Sessions" which feature the earliest Evaporator's recordings. Two others are "The Evaporators" a 30 song 8-track, and the "United Empire Loyalists" 8-track.▲*

**Contact Nardwuar at:** www.griffin.multimedia.edu/~cleo *or* cleo@cyberstore.ca
Nardwuar the Human Serviette Records
Box 27021 1395 Marine Drive West Vancouver, BC, Canada V7T 2X8
*or* call him at CITR UBC Radio (604) 822-2487 3:30-4 pm Fridays (he'll interview anyone!)

VERTIGO
NIGHT CLUB
ATOMIC WED SUB NITE THURS
Weekly Guest D.J.s Weekly Prizes Specials
Jambo Salama FRI OCT 3
The SCRAPPY BITCH TOUR SAT OCT 4
Kinnie Starr, Veda Hille, Oh Susanna Tix @ Info Booth
KING COBB STEELIE SAT OCT 11
with DJ JARKO
Fingers of Fury DJ Battle FRI OCT 24
Change of Heart, The Alley Boys, Rusty Coming Soon:
UVSS STUDENT UNION BUILDING, UNIVERSITY OF VICTORIA
INFO 472-4311
HTTP://KAFKA.UVIC.CA/~VERTIGO

# SPEC

*If you play in a band and are stuck in Victoria all summer, what else are you going to do but tour, right? Such is the story of Special Olympics whose summer tour reads like a family vacation gone wrong. Since the inception of the band in late 1995, Special Olympics have taken the intitutative to do things themselves. Putting on their own shows under the name "Special Presentations" has resulted in a series of successful all-ages shows showcasing local and touring bands. Recently they recorded a 16 song tape titled "Our Name Is Our Only Handicap". Despite the band's name, negative reactions have been far and few inbetween. "The people we met on tour were really cautious about booking us. They wanted to hear us first." says guitarist Trevor. "We really don't want anyone to react negativily to the name, we're not trying to poke fun at anyone- it's just a name." Freshly recharged from their summer tour, the Olympics plan to spend the fall playing and putting on more shows. Look for them at a venue near you.*

## Summer Games • August 1997 • Special Olympics' world tour down the West Coast

We began planning in April. Sent out close to 30 tapes, ran up a few $200 phone bills, pestered the shit out of promoters who had, of course, no clue how great we are. The van was fixed up, at great expense. The plans were made. The dates set. Time off work booked. Border story ready. Box full of brand-spanking-new shrink-wrapped Special Olympics tapes. Subway Sub Club cards full of stamps. 9 A.M. they were picking us up at Rebecca's place in Vancouver. 9 A.M., August 2nd, 1997.

START

**August 2.** 9 came and went before the phone rang. The van had, of course, broken down. Already. Before we even left. After we spent $1600 making it roadworthy. By the time we bussed out there, it was working again. No idea why. We pointed south. The first sign that we hadn't really researched the trip too well was the two-hour lineup to get over the border. It was B.C. day, of course. Silly us. Naturally, the van broke down again. We pushed it to the gate, somehow got it started, and were waved right through. After so much rehearsal, I was almost bummed we didn't get to tell our carefully planned story to the guards. We were way behind schedule. 7:00, the time we were expected, came and went. We pulled into Portland about 9:00. Unloaded all the gear onto the sidewalk. Jon and I went to park the van, got to the club about 9:15. We went on stage at about 9:17. Actually we played pretty well, even though half the kids left before we started and half those who stayed went when Jym explained the song "Girl-Girl Guy". A band from Colorado called The Fairlanes played — they rule! Fast fun punk rock. Awesome. Tried to go to Denny's with Nate from Yankeewuss, but Denny's isn't open 24 hours in Portland. Found someplace, ate, discovered a crushed brake line on the van, drove to Nate's, crashed conspicuously on his residential street. A long day, capped by the realization I had brought no sleeping bag or pillow. Fuck.

**August 4.** Took the van in to get it fixed — another $100, please, sirs. Wonderful. Killed time in Arby's for a few hours. Went and found caffeinated water — lousy. Can't find Jolt anywhere. Found out Gwar played here the same night as us. Man, does that suck. So that's where all the kids who would have liked us were. We were supposed to play in Eureka tonight. No go, daddy-o. Drove out west to the coast. Stopped in Newport. Subway for dinner. Drank Hamm's on the beach. Newport is very pretty. There is, however, absolutely nothing to do in Newport.

**August 5** Drove to Euge
to play here on the 3r
supposed to play here or
promoter guys don't ev
Subway for lunch. Show
south to Medford. Th
degrees. I don't know ho
but it's pretty fucking h
for 2 hours savoring
Ashland, where Heat Se
Did everything Heat Se
Jesse, who's doing our s
Ashland is a quaint littl
are many dogs, surpasse
of cute girls. Slept at a re

**August 17.** The plan today was to go to Sacramento. What we meant do to when we got there remained to be seen. We were supposed to play in Bakersfield tonight. But hey, we might have missed the mass baptism in the river we went to. Gospel singing, praising Jesus...what an afternoon. We thought Jon was going to punch the next teenager who told him God loved him, man. Stole a rubber ball from the park. Drove east, till we could smell the Nevada border. I forgot to put the gas cap back on, and left it in Colfax, CA. Ate a little resort place in Soda Springs. Cool. Rest stop. This rubber ball sucks for playing in wind. For the first time, I'm really cold

**August 18.** Drove into Reno. We don't play here until tomorrow, but for some reason we're hurrying. Parked downtown. Got directions to Subway. Walked down ten or twelve blocks of blazing heat, garish neon — in the dead heat of day — only to finally conclude that Reno is the worst place on the planet. We managed to find the library, which was the only argument against an immediate air-strike on Reno. Called the club. It's called Fuck Shit Up, and the plan was to record our set there, and have a live album. Three people got stabbed there at a straight-edge show last week, so he's not doing any more shows. It's been quite a day. McDonald's for dinner. I want the fuck out of Reno.

**August 19.** Slept at a rest stop in Colfax. Played Ms. Pac-Man in a pizza place for almost an hour. Who needs a PlayStation? Went to Juanita's, where we're playing. Got a pitcher of beer that I had to keep pretending to drink whenever the bartender was looking while Jon pretended to drink my Coke. We are all of age except Jon. It's damn funny. Saw a band called Worthless. I just read my book in the back, and didn't stay for the other bands. Worthless were pretty much that. Slept at a rest stop halfway between Chico and Red Bluff. This is the hottest place on Earth. I am reading Danse Macabre by Stephen King. It's pretty good.

ONE WAY

**August 14.** Drove all day. I just slept in the back. Eventually we got to the rest stop south of Oakland we were at before. Discussed the Goleta show; figured the van wouldn't make it backtracking 350 miles. Called, cancelled. Hit the sack after a hard day of sleeping. One shitty day.

**August 15.** Played at Gilman Street today. The list of things to do in life has one more thing crossed off now. We played really well, though no one really seemed to enjoy it. Got to play with Grapefruit, from Hawaii. They are tremendous. The band that headlined was called Babyland. I didn't like them at all, but then, I just don't like industrial music. They played all kinds of metal percussion piping, used an electric saw to shoot sparks everywhere, and flung 69 cent bags of fertilizer into the crowd. Hoo-wee, did it stink. The crowd, mind you, ate it up. Maybe our mistake was playing music and not throwing shit on people. Money is distributed very democratically at Gilman. We got $60. Awesome. Slept at Mike from Wet-Nap's. What a guy. I can't believe he's fifteen years old.

**August 13.** Drove to Sa
our new friend and sh
number was culled
deadbeats in the murky
Own Fuckin' Life". Did la
Science. Jon and Jym we
wanted a Mr. T cut but
Spanish. Jon ended up
were supposed to play
died en route from Vega
into customs. Sat quietly
the border guards. He's
into the first plaza in Ti
seedy little place called
sung Latino style dro
conversation. You're not
you turn your back on
second, and should you
might or might not be a
to around two dozen d
really seemed to enjoy it
tequila. They got rippin
all over the floor of the
two different girls. Jon
were moving to Tijuana.
parking lot. Awesome sh
didn't lag. Slept on the
Taco Bell...what were we

**August 20.** Subway for breaky, in Redding. Jym got us lost here one night on the way down, because it was about 3 A.M. and every road was
want to take our cards. Went to Jenny's house, the girl who is putting on the show. Hung out with her and her three-year-old daughter Molly al
Network. Smoked pot for the first time in weeks with the neighborhood kids. Went to the park, where there's a rickety stage-like structure next
is totally illegal. Played to about 8 people again. Chris' snare fell over during the song without words. I forgot how to play "Hunting" and had to
P.A. speaker is working. This was about on par with our failed attempts to get a room at the Berkeley Ramada. The other band was called Th
ented but very bad metal band from the Bay Area. They played around 8:30, and it was getting pretty dark. Not only did they have a strobe
inverted cross made of light bulbs which would flash on at particularly Satanic parts of the songs and completely blind us. Two Nazi skinheads p
American mosh-in-a-circle thing, yelled "Sieg heil!" (no kidding) and left. Suddenly I was hit by a stream of water. What the fuck? Nazis being
down? Try sprinklers. Did we mention the park closed at 9? Poor T-Chimp's expensive electronic whizgigs got a soakin', as well as Jym's mic and
to get shitfaced? Get shitfaced, look at absolutely nauseating pictures on the Internet, and try to avoid the pig running around cause the
morning. They passed the hat and we got $4.27 for the show. Pride ceases to be a factor once you get the hang of ignoring it.

REST AREA
FOOD FUEL
PHONE

# IAL OLYMPICS

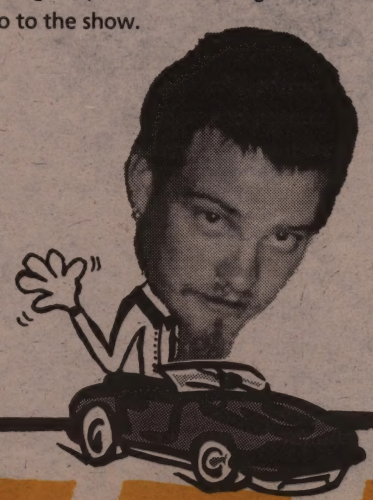
gene. We were supposed 3rd, but no go. We are on the way back, but the ever answer the phone. owered at a pool. Drove The clock says it's 102 how hot that is in Celsius, hot. Sat in Burger King g the A/C. Went into Seeker fanzine is from. Seeker told me to. Met show on the way back. ttle college town. There ssed only by the number rest stop in California.

**August 6.** Drove to the Bay Area. Parked the van in downtown SF and walked. Subway wouldn't accept our cards, for the first time so far. Went to Haight Street. Got ripped off buying drugs like tourists do. Walked all over San Francisco. Nice city. Not particularly warm, mind you. Pretty chilly, actually. Drove north to Vallejo, where we slept at a rest stop where you couldn't drink the water. Christ, we don't play a show for another six days.

**August 7.** Went into Berkeley. Subway for breakfast. Showered at some pool. Walked up and down Telegraph. Went to record stores. Found the Lookout shop. I really wish I could afford all these ridiculously low priced CDs. Burger King for dinner — gotta love those 99 cent charbroiled cocksuckers. Enjoyment of the food is secondary; this is cost-efficient sustenance. Slept at the rest stop again. There are some weird people at this rest stop. Single young men from the Bay Area who keep us under surveillance while we play Frisbee. They stand in formation and don't speak. It's very strange.

San Diego. Met Ubaldo, show setter-upper. His from the legion of y slough of "Book Your laundry. Watched Weird vent to get haircuts. Jym ut couldn't explain it in doing it. The band we y with called; their van gas. Left around 7. Pulled ly while Ubaldo worked done this before. Pulled Tijuana, and set up in a ed Rana's. The 70's hits owned out efforts at ot sure how to act — do n the equipment for a u piss in the thing that a urinal? Played two sets drunken Mexicans who it. Got paid in beer and n-ass drunk. Jym puked bar. Chris got kissed by n informed me that we a. I read my book in the show. Ubaldo told us we he street in San Diego. e thinking?

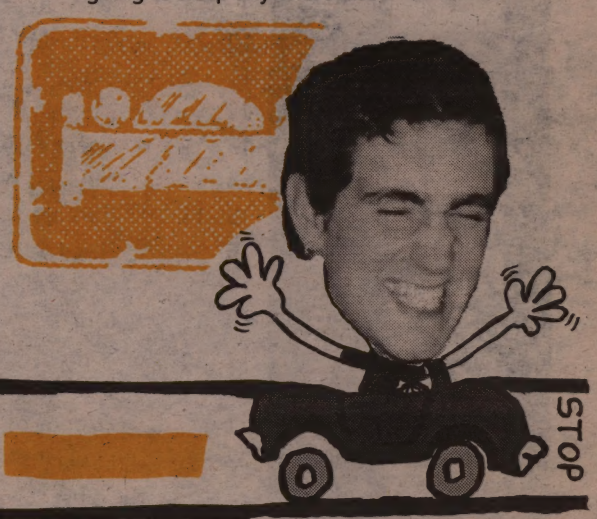
**August 12.** Rebecca's house is very nice. As is she. Had a nice shower, watched movies, was told to help myself to the fridge. She just left us alone in her house all day. Weird. The show at Koo's was all right. Imagine a two-storey house, hardwood floors, bay windows, Centipede video game in the parlor. Aesthetics — primo. Acoustics — not. We played first. Not too well, but just being amplified again was sheer bliss. Jon and Sue and Pat Sheehy were there; that was great. About five other people were there too. That wasn't so great. Whatever. The Nicoteens were fun, but totally unoriginal. Single Handed were really good, and totally unoriginal. We got $30, and were the only band who got anything. Slept at Rebecca's again. She didn't even go to the show.



**August 10.** Today we actually left the Bay Area. Went to Ventura on the advice of some weirdos at the rest stop. Ventura blows. There is nothing here. We saw a bike gang being escorted out of town by the Ventura police. We weren't far behind. Drove through L.A., slept at a rest stop south of it. I hope more days are unlike this one. Called Becca. She misses me. I think I'm going to choke the life out of the bass player.

**August 11.** Went into Santa Ana. Jack in the Box for lunch. Found Koo's Cafe; we play here tomorrow night. Sat around on the blazing hot front porch reading Carlito's Way all day. I've finished all the books I brought. Jack in the Box for dinner. There's a show here tonight. Uranium 9 Volt played, they were awesome. The Boy Sets Fire, from Delaware, were good too. Good show — strange little place. We met some woman named Rebecca there who invited us to sleep at her house. We seem to attract nice people. Or maybe we've got the pathetic look down pat.

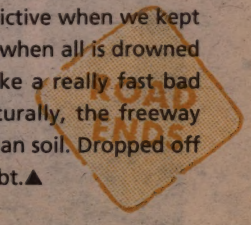
**August 8.** Tried to find a Link 80 show in Oakland. The club was at 77th and Hawley. We found 77th and Hawley, but no show. We drove around residential Oakland, where all the windows have bars and there are no white people at all. Uh...who can afford a punk show anyway, right? Giving up wasn't too hard. Oh yeah — our show in Portland earned us ten big dollars. The van is guzzling our funds like a big rusty leech. Home sweet rest stop was closed by the cops; they said there was a gasoline spill or some shit. Killed time in a Vallejo burger joint parking lot before sneaking back and finding it open again. Hoorah. Tonight there was a guy watching a miniature TV in his car who told Jym to fuck off. How could we have even considered going to sleep anywhere else?




as closed. Subway didn't ll day watching Cartoon t to a power outlet. This to stop. I don't think the hunderchimp, a very tal- light, they had a huge popped up and did that g jerks? Cops shutting it mine. What was left but damn thing bit me this

**August 23.** Drove north to Ashland. Jesse the promoter wasn't at his house, but directions to a farm in West Medford were. The sky got a tad cloudy. By the time we went to KFC and back, it was pouring. By the time the second band started, it was torrential. By the time Jesse's band, Loss of Conscience, went on, it was a thunderstorm. By the time we went on, it was late, wet, muddy, and drunk. We need to play more all-ages keg parties. West Medford, as we were occasionally reminded, was in the house. This was the best show of the tour, hands down. Not only did we enjoy it, so did everyone there. We got $65, and my Pennywise hoodie got stolen. Now I really have no pillow.

**August 24.** This is it. The last day. I celebrated by sleeping for the first six hours of my waking day. Pulled into Fife, with some difficulty, and found the Java Jump. We were told that two other Victoria bands had called them and told them they were on tour with us and would be using our equipment. How odd. Whatever. Cool little place. J in the B for dinner, even though it had been struck from the active list. I think every single business in the United States is hiring right now. Help Wanted signs are more common than stop signs. If there is unemployment in this country, there's no excuse. The show was good. One of the bands who showed up was Todd Graham's band Fuck You I'm Stealing Home. They explained that it was a misunderstanding, and they are touring with Alphabet of Daggers, from Oregon. I must confess, I didn't much like either of 'em. F.L.O.A. weren't bad. A little image-conscious, they exchanged worried glances when the mosh-in-a-circle thing subsided in mid-song. We weren't great. Chris was off on his own little stage, with every piece all miked up. Fuck, was he loud. I think the sound man got vindictive when we kept politely asking for less Jym, less lead vocal in the monitors, please. It's hard to play well when all is drowned out by a piercing hi-hat to the brain. Got $15. Didn't stay for U.A., who sounded like a really fast bad hardcore/metal band I had no inclination to watch with the border beckoning. Naturally, the freeway entrance was closed and the van broke down, but we did finally make it back to Canadian soil. Dropped off the dead weight and crawled into bed with her around 3:30 A.M. It's all over but the debt.▲



# october playlists

by **Artist** • *Title* • Label

## experimental

**Bowery Electric**
*Beat*
Kranky/Beggar's Banquet

**Various Artists**
*Out of Their Mouths II*
Atavistic

**The Dinner Is Ruined**
*Elevator Music For Non Claustrophobic People*
Sonic Unyon

**Soma**
*Stygian Vistas EP*
Extreme

**Him**
*Interpretive Belief System*
Wordsound

**Circular Firing Squad**
*Oxide* • Artifact

**Various Artists**
*Multipurpose Saws*
Musicusphycus

**Scanner**
*Delivery*
Rawkus Primitive

**Christof Migone**
*Hole In The Head*
Ohm/Avatar

**Coldcut**
*More Beats and Pieces*
Ninjatune

**BENT OUTTA SHAPE**
**Wednesdays**
**4:00-5:00 PM**

## METAL

**In Flames**
*The Jester Race*
Nuclear Blast

**Voivod**
*Phobos*
Hypnotic

**Deceased**
*Undead Killing Machines*
Relapse

**Assuck**
*Misery Index*
Sound Pollution

**Monstrosity**
*Millenium*
Nuclear Blast / EastWest

**Cindrella**
*Long Cold Winter*
Ross Records

**Grief**
*Miserably Ever After*
Pessimsen / Thelogian

**Mortician**
*Hacked Up For Barbecue*
Relapse

**Kataklysh**
*Temple of Knowledge*
Nuclear Blast

**Various Artists**
*A Tribute To Judas Priest*
Century Media

**DISCIPLES OF DR. DEMENTO**
**Sundays • 3 pm**

## FOLK

**Various Artists**
*Legacy- A Tribute to Bluegrass* • Sugarhill

**James Keelaghan/Oscar Lopez**
*Compadres*
Jericho Beach

**Dar Williams**
*End of Summer*
Razor & Tie

**Colleen Eccleston**
*In Essence*
Independent

**Suzzy Roche**
*self-titled*
Red House

**Regis Gizavo**
*Mikea* • Shenachie

**Laurie Lewis**
*Earth & Sky*
Rounder

**O Susanna**
*self-titled*
Independent

**Holdstock & Murphy**
*California Sea Shanties*
Independent

**Townes Van Zandt**
*The Highway Kind*
Sugarhill

**VARIOUS**
**Monday -Saturday**
**8-10 am**

## Jon's pix

**Mr.T Experience**
*Revenge Is Sweet and So Are You* • Lookout Records

**Various Artists**
*Magic Teeth Vol.1*
MT Records

**The Tonics**
*Looking For The Good Times*
Lance Rock

**White Flag**
*Third Strike*
Enigma

**Toma, Broback, VanElslande**
*The Early Years*
1070 Records

**Fastbacks**
*New Mansions In Sound*
SubPop

**Various Artists**
*Give 'Em The Rope*
Hellcat Records

**The Smugglers**
*Buddy Holly Convention*
Mint

**Darren Ball**
*The Ball's In Your Court*
Q-V Recordings

**Nick Lowe**
*Basher- Best Of* • Columbia

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## ROCK

**Various Artists**
*Stareoscopic Scary Show: an audiological view of Moncton* • Independent

**Thrush Hermit**
*Giddy With The Drugs 7"*
Murderecords

**Julie Doiron**
*Loneliest In The Morning*
Sub Pop

**Devolver**
*Grand Storm Matinee*
Scratch

**Tonics**
*Looking For The Good Times*
Lance Rock

**Inbreds**
*Yelverton Hill 7"*
Summershine

**Elevator To Hell**
*Eerieconsiliation*
Sub Pop

**Defektors**
*Defektors* • Independent

**Various**
*Super Secret Songs*
Ramona

**Guided By Voices**
*Mag Earwhig!*
Matador

**BRAND NEW STEREO**
**alt Tuesdays**
**3:00-5:00 pm**

## TECHNO

**Adam Beyer**
*Decoded*
Planet Rhythm

**Surgeon**
*basictonalvocabulary*
BMG

**v/a**
*The Lords of Svek Vol. 2*
Svek

**Fred Gianelli**
*Telepathic Wisdom Vol. 2*
Superstition

**The Kooky Scientist**
*Unpopular Science*
Plus 8

**v/a**
*Hardhop&Trypno Vol. 2*
Moonshine

**v/a**
*Tale of 3 Cities*
Sabam

**Herbert**
*100 Lbs*
Phono

**FSOL**
*ISDN* • Virgin

**Theorem**
*Nano*
Plus 8

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## CFUV PLAYLIST

Musical programming unique to Vancouver Island on CFUV FM 102

*compiled by Kevin Scofield*

| TM | LM | CAN | ARTIST | TITLE | LABEL |
|---|---|---|---|---|---|
| 1 | 1 | + | Odd Hack Band | *Trip to Pender* | Independent |
| 2 | 5 | + | Various Victoria Artists | *Giddy-Up!* | Miss Teen Universe |
| 3 | 8 | + | Various Victoria Artists | *Surrender to the Garden City* | Independent |
| 4 | 3 | + | Shillleagh | *Lemonade* | Independent |
| 5 | 29 | | Atari Teenage Riot | *Burn, Berlin, Burn* | Grand Royal |
| 6 | 6 | | Bowery Electric | *Beat* | Kranky |
| 7 | 4 | | Various Soundtrack | *Spawn* | Epic |
| 8 | 13 | | Dar Williams | *End of the Summer* | Razor & Tie |
| 9 | 14 | | Meat Beat Manifesto | *Original Fire* | Nothing |
| 10 | 24 | | Sister Machine Gun | *Metropolis* | Wax Trax |
| 11 | 2 | + | Lid | *Beer Mug On* | Independent |
| 12 | - | * | Mants | *MANT From U.N.C.L.E.* | Rotoflex |
| 13 | - | + | Speakeasy | *Stranglehold* | Independent |
| 14 | - | | Me First And The Gimme Gimmies | *Have A Ball* | Fat |
| 15 | 11 | | Barbara Manning | *1212* | Matador |
| 16 | - | * | Neko Case & Her Boyfriends | *The Virginian* | Mint |
| 17 | 7 | * | Guy Smiley | *Can't Turn Back* | Smallman |
| 18 | 19 | | Muffs | *Happy Birthday To Me* | Reprise |
| 19 | 16 | | Soma | *Stygian Vistas EP* | Extreme |
| 20 | - | | Dee Carstensen | *Home Away From Home* | Exit Nine |
| 21 | - | | Friends of D. Martinez | *Retrograde* | Sub Pop |
| 22 | - | | Lida Husik | *Fly Stereophonic* | Alias |
| 23 | - | * | Cub | *Mauler* | Au-Go-Go |
| 24 | - | | Erykah Badu | *Baduizm* | Universal |
| 25 | - | | Various | *What's Up Matador* | Matador |
| 26 | - | + | Various Victoria Artists | *Magic Teeth Vol.1* | MTR |
| 27 | - | * | Perfume Tree | *Time's Out* | World Domination |
| 28 | - | | Dandy Warhols | *Dandy Warhols Come Down* | Tim/Kerr |
| 29 | - | | Buffalo Daughter | *Socks, Drugs, and Rock N' Roll* | Grand Royal |
| 30 | - | | Down By Law | *Last Of The Sharpshooters* | Epitaph |

Ranking reflects airplay + denotes Victoria artist * denotes Canadian artist

**Music Director:** Steve MacIsaac
**Kevin Scofield** takes tracking calls on:
Mondays from 10:00 - 11:15, 100 - 3:00
Thursdays from 10:00 - 11:15

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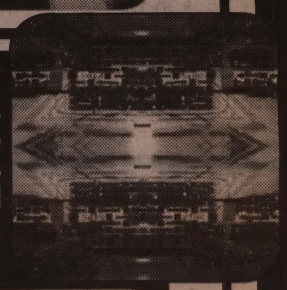
[Matador]



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# SHOOGLENiFTY

**by Jo Vipond**
**Introduction by Wendy Wall**

SHOO-GUL-NIF-TEE. Try saying that three times fast! This predominantly instrumental band, who describe themselves as hypno-folkedelic-ambient trad acid-croft, hail from Edinburgh and made their Canadian debut at the Vancouver Folk Music Festival in July. The line-up began as a band called 'Swamp Trash' with Garry Finlayson on the banjo, Malcolm Crosbie on guitar and whistle, and James Mackintosh on percussion, playing a sort of psycho-bluegrass. Later additions included Angus Grant on fiddle, and Conrad Ivitsky on bass. When Iain MacLeod and his mandolin joined, Shooglenifty was born. The band has two recordings available, *Venus in Tweeds* 1994 and *A Whiskey Kiss* 1997, both on the Scottish label, Greentrax, which is represented in Canada by Festival Distribution in Vancouver. Single tracks by Shoo appear on compilations by EMI's hEMIsphere label, *Folk'n'Hell: Fiery New Music from Scotland* and *Ethno Punk: Around the World With Attitude*.

Our correspondent, Jo Vipond, had the chance to speak with a couple of the lads at the Vancouver Folk Music Festival (VFMF). -W.W.

In my opinion, this techno-psychedelic-folk-thrash-celtic group is one of the best bands to come out of Scotland in years. I spoke with Angus and Garry one morning on the still wet Jericho Beach. Shoo started out playing music in pubs and busking all over Edinburgh; as the crowds got larger, they expanded into playing clubs. Angus said that by simply playing together as a band, their music evolved, 'mutated' if you will, and the band just followed their road.

For me, there is a haunting edge to some of the songs and I wondered how Shoo were able to marry all the diverse sounds to make it so irresistible - the kind of music that makes you want to dance around the house naked, or at least dance whilst doing housework.

Between songs at one of the VFMF stages, Angus did query the crowd's ability to dance while sitting down. Being their first time in Canada, Shoo were probably not aware of the Canadian way of not expressing ourselves too much, lest we be noticed! Angus and Garry's main complaint at the festival, was the short amount of time allotted to set up and relatively short set times, which are the norm for North American Folk Festivals. Alas I agree, 25 minutes is too short for Shoo to develop their unique themes; they are used to just starting to 'cruise' at the one hour mark, with dancing fans making the most of a long cool groove. But I would not have seen this band were it not for the festival, so no complaints from me! And of course the VFMF is a dry festival - something unheard of in Britain. The topic came up I suppose as both Garry and Angus were a wee bit left over from the night before!

Currently, Shoo is in big demand. They have performed in Malaysia and, at the time of the interview, were soon going to India for a couple of weeks. I am most interested to see what influences that might lend to Shoo's music?! Their favourite place to play is Spain (who can blame them? I would pick Spain too, if I lived in the Scottish climate).

My only recommendation is that they would be just about perfect if they all wore kilts. Go buy their CDs... and dance naked!

*Tune in to Jo Vipond's folk show Tuesdays 8 -10 am.* ▲

## DIAL & DONATE

## A View from the Newsroom

Hello, we at the news room are in the process of growth. That doesn't mean we're getting more time. It's not more glitz or dash. What is happening is we're including more of YOUR interests and we want to hear more from you. What news topic do the listeners of CFUV want to hear?

To contact the CFUV Newsroom with your ideas and thoughts you can call 721-8701 and leave a message or even talk to a real live person. We'd be very happy to hear from you and any ideas you may have for improving our newscasts.

Being that we are the "Alternative" news source, we have the luxury of neither leading or following the pack of main stream media. We have the option of being selective in our choice of stories. Currently, there are changes in the works so any input from you, our listeners, would be most appreciated and the time is now to let us know what you think.

Please call the **CFUV Newsroom at 721-8701** and let us know what kinds of news you would like to hear more of and/or what we can do to better our news coverage for you, our listeners.

...And don't forget our Public Affairs programs following the news during the week with focused news and comments on a variety of issues. Check the Dialtales for more info on CFUV's Public Affairs shows after the Noon News and other time slots throughout the week. Check it out!

### Langford City Council Needs to Rethink Development Plan - Act Now!

What society lets it's red-listed — endangered or threatened with extinction — plant communities be paved over for a 725-car parking lot? Apparently ours does and will if the Costco store proposed for development at Millstream Road and the Island Highway gets approved. The Garry Oak Meadow Preservation Society seems to be the only opposition to this proposal. No environmental assessment has been done on this property yet Langford Council has already given preliminary approval to a change in zoning to "wholesale only". Mayor Stew Young has said he doesn't know a coniferous tree from a deciduous one.

If you'd like to help us oppose this thoughtless development, write letters to Langford Council, 2805 Carlow Rd., Victoria, B.C. V9B 5V9 ASAP and attend the Public Hearing at 7 p.m. on October 7th at Langford Firehall, 2775 Millstream Road. For more information contact GOMPS President Katie Stewart at 386-4792.▲

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# ART IS ALIVE on The Day of the Dead

**by Agustin Luviano-Cordero**

Open Space gets into celebration gear this October with its 25th Anniversary, a month-long series of presentations from the musical, visual, literary and performance arts. The 25th Anniversary comprises a busy schedule with some of Canada's biggest names as well as lesser known, but equally as fascinating local and international artists.

One of the first, and most exciting offerings this October is the concert by Canadian jazz pianist Marilyn Lerner. This classically- trained musician has worked with such respected jazz artists as Bobby Hutcherson, Steve Lacy, Jane Bunnett, and Jon Faddis. She has also immersed herself in the Afro-Caribbean tradition, playing with Latin jazz giants Tito Puente, Paquito D'Rivera and Arturo Sandoval. On October 6, Victoria will experience her synthesis of these three elements - classical, jazz, Afro-Caribbean - in concert.

Marilyn Lerner has been exploring the common elements of jazz and the modern classical music of Bartok, Stravinsky and Messiaen. She has also been gradually incorporating some of the sounds of Afro-Caribbean music. This culminated in new compositions and a suggestion by producer/friend Larry Cramer and musician Jane Bunnett that she record these in Havana. She seized the idea and the resulting collaboration is one of the best modern jazz releases of the year. On *Birds Are Returning*, Marilyn Lerner works with musicians who are well-known in their own right: Canadian Jane Bunnett (soprano, saxophone and flute), Kieran Overs (bass), and Cubans Dafnis Prieto (drums), Yosvanny Terry (saxophone), and Juan Oliva (percussion). The disc was recorded in Cuba in January of this year, where Lerner was overwhelmed by the sophisticated musical culture and amazed to hear her music so influenced by it. The result was a new, fresh sound for Lerner that will stimulate the ears of Victorians.

The Marilyn Lerner Sextet is now touring Canada in support of this new release. With Lerner on October 6 will be the three young Cuban lions who played on *Birds Are Returning*, as well as Jane Bunnett and Kieran Overs. For this appearance the sextet will be performing acoustically, which will give a different texture. Certain to electrify Victoria audiences, the rhythms and flare of the Marilyn Lerner Sextet can be heard October 6, 8:00 p.m. at Open Space.

Also on the 25th Anniversary schedule are presentations by Canadian authors in the Open Voice series. Governor-General's Award winner Dan MaKay, Jan Zwicky and Robert Majzels are first three of the authors included. The highlight will certainly be readings and lecture by Mordecai Richler . Munro's Books presents this award-winning and controversial author on October 18 at 7:30 p.m.

Another exciting event in celebration of this anniversary will be the work of artist-in-residence Lorena Orozco Quiyono, a Mexican visual, installation and performance artist. Beginning October 13, Lorena will construct her "Day of the Dead" installation. (In Mexico, All Saints and All Souls Days, Nov.1 and 2, are celebrated instead of Halloween.) The proyect will continue at Open Space during the following three weeks, with the collaboration of local artists Brad Pasutti, Roy Green, Domenique Rosenblum, Agustin Luviano-Cordero and other participants. (If you wish to participate in any manner whatsoever, call Open Space at 383-8833.) Ms. Orozco Quiyono's "Day of the Dead" installation will open at Rogue Art Gallery on October 31 at 8:00 p.m. The exhibition will continue at this gallery until November 16.The opening will be followed by a Day of the Dead/Halloween costume party and dance at Open Space, 10:00 p.m. to 1:00 a.m.

Throughout the month of October, Open Space will be exhibiting "25 Pieces of Art". This show includes the work of 25 artists from Victoria, Vancouver, Seattle and Los Angeles. Each artist will exhibit a piece related to "25", and the variety will be striking. The exhibit runs October 9-30.

And finally, if you are interested in discovering whether it is the art of politics or the politics of art, attend the Annual General Meeting, October 26th at 2:00 p.m. It is guaranteed to be entertaining. What better way to spend a Sunday afternoon?

In all, it is a full schedule for Open Space, and one that is appropriately representative of its 25 years in Victoria. The range of media and forms of expression has been unequaled elsewhere, and Victoria looks to another 25 years. CFUV 102 FM Radio is a proud sponsor in this 25th anniversary. Also Open Space gratefully acknowledges the financial support of The Canada Council, Province of British Columbia through the BC Arts Council, the Greater Intermunicipal Committee, and its membership.

*Catch the Marilyn Lerner Sextet on Monday, October 6 at 8:00 p.m. at Open Space, 510 Fort Street. For more information on any of the events, please call 383-8833.*▲

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# DISC DISCUSSION

**Cub**
***Mauler- A Collection of Oddities***
**Au Go-Go**

This Australian release was released shortly before Cub's breakup this summer and is a nice note to end their career on. Packaged here are 16 rare Cub songs, mostly taken from compilations or 45's. Songs featured are "Green Eyes", "Secret Nothing", and a great version of The Hollies' "You Know He Did." Included are liner notes from CBC's David Wisdom to round out this retrospective package. I guess if this is Cub's swan song, it's a pretty good one.

**Kimberly Clark**

**Holly McNarland**
***Stuff***
**Universal**

Everything about Holly McNarland seems BIG these days. Her voice on her new album *Stuff* is BIG. The tour bus she is presently parading around Canada in is BIG. The chunk of mainstream radio play that she has been getting is BIG. And her dog's bottom gracing the the back of the CD cover is BIG. Upon listening to this Vancouverite's new album one soon realizes that her quick ascent to BIGNESS is not undeserving. McNarland's voice is absolutely huge with incredible range and depth. Also, her ability to conceive irresistible pop/rock hooks is uncanny. Although this ability was most definitely fostered by mixmaster Tom Lord-Alge (Wallflowers, Live and Toad the Wet Sprocket). Where Holly really needed some fostering on this album, was with her lyrics. It is painful to hear such misshapen and empty words matched with such beautiful music. Its kinda like a jar of horseradish being spread on a big juicy watermelon. On songs like "The box" and "Elmo" one wonders if she would have more success with her dog Owen as the lyricist. McNarland is definitely a talented musician and singer but her inability to craft meaningful songs should save you $14 the next time you are in a record store.

**james rowe**

**Ron Sexsmith**
***Other Songs***
**Interscope**

With Elvis Costello and John Hiatt as two of Ron Sexsmith's supporters, it would be blasphemous to dislike him. Fortunately for my eternal well being , I really enjoyed this Canadians' new album. *Other Songs* is one of those records that does not reveal itself to you immediately. One must put the effort in and almost gain Sexsmith's trust before he will confide in you. Once you unwrap his magnificently simple words, this disc will become a fixture in your cd player. Mitchell Froom's production (Crowded House, Los Lobos, Suzanne Vega) adds an eclectic backdrop for Sexsmith's soft spoken lyrics. The music compliments the words perfectly by being vibrantly unassuming . Sexsmith is a sensitive new age guy who sees hopelessness as a "thinly veiled disguise" for the wonderment of our world. There is not a thought small enough that he doesn't find profound.

**james rowe**

**The Mr.T Experience**
***And I Will Be With You***
**Lookout Records**

Sort of a preview for their new album, this 7" has two non-album tracks and features' MTX's soon-to-be-huge new single, "And I Will Be With You." Sort of a patriotic ode to the disaffected youth of today, Dr. Frank's amazing lyrics are once again the anchor for MTX's gritty pop-punk hooks. The flipside of this single is the real surprise here. Kim Shattuck of the Muffs and Dr. Frank duet on Elton John's "Don't Go Breaking My Heart," and of course, it totally rocks.

Like a fine wine, the MTX Starship gets better all the time and this single holds well for their forthcoming album (their ninth!).

**Jon**

**Various Artists**
***GO! - 47 Canadian Bands***
**Fans Of Bad Productions**

This is a modern day punk/hardcore compilation CD featuring 47 Canadian bands from east to west. A sequel of sorts and/or follow up to last year's "Fuck The Commonwealth" compilation LP/CD that focused on hardcore from BC & Ontario. Clocking in at 74 minutes in length (the format's absolute capacity) you get a listen to some blistering shit. Propagandhi, I Spy, Uranus, Submission Hold, Chitz, Render Useless, Acrid, Daddy's Hands, MPA and a ton more give light to a prosperous and exciting change. Punk is not dead... it's just really hard to see through all the crap and this CD is a refreshing change to what is being flogged as Canadian punk. This CD is available cheap at Lyles, Boomtown, Off The Cuff, Sabat, Slow To Burn distro, Vacuum mailorder or just ask Bubba.

**KMI Stacey**

**Mrs. Torrance**
***I'm The Bird***
**Vik Recordings/ BMG Music**

My best guess says that this three-piece band get its name from the character of Mrs. Wendy Torrance; the mad caretakers wife in the story and film known as The Shining. But I digress! To sort of classify the sound of this band, I would describe them as solid, pop rock being massaged by Celtic roots and kissed happily by Folk. In simpler terms, it's a good blend. In "The Beginning" Mrs. T eases us into their debut with a silky ethereal number that feels like Red Velvet! On "You Criminal", Tamara Williamson's vocals are reminiscent of Canada's own Alanis and past legend Laura Nyro. Especially when stating that she "won't take it anymore!". Check out "Block Heater" for a standout track as well. The bottom line is that these rich textures and suitable rhythm section remind me of such beauty from the likes of Lush and Joni Mitchell, songs that are far too non-occurant in Mainstream rock today. Although the album clocks in at just under an hour, don't be alarmed. Let me assure you, it just ain't some yuck filler! Hopefully Mrs. Torrance's bird will be singing with the joys of success.

**Sean Coleman**

**The Seahorses**
***Do It Yourself***
**Geffen**

Out of the ashes of one of the best british bands of the 80's, the Stone Roses, come the Seahorses. Well, actually just John Squire. When I had first heard of them, I figured them for another cookie-cutter brit-pop band. I was only half-right. There is a Stone Roses influence here but The 'Horses have a style of their own. Even if the Stone Roses were still around today, they would pale in comparison. The current single, "Blinded by the Sun" is good, but the standout track and obvious next single is "Standing on Your Head". This album is as full of catchy hooks, riffs and melodies as you would expect. Perfect timing for some much needed Brit-pop competition. Oasis can kiss our asses.

**adam heatlie**

**Misfits**
***American Psycho***
**Geffen**

It's the Misfits without Glenn Danzig and although they haven't put out an album in 15 years, this ain't so bad! From the first "Whoahhh Whoah," this album plunders the trademark Misfits sound responsible for influencing many. Lots of spooky lyrics, great backing vocals, and metal riffs make for an alright album, but for 1997, this sound isn't so original. While the Misfits were a one-of-a-kind band back in the day, they now just kind of sound like everyone else. Overall though, it's nice to see them back and taking credit for the horror-rock sound they helped pioneer.

**Jon "I only know 3 adjectives" Murphy**

721-8700

**Neckbeard**
***Pleasure Steward***
**Independent**

Strange and hypnotic as well as very amusing. Neckbeard is the solo efforts of Calvin, who once lambasted the drum set for the now-defunct band Fracas, playing drums as well as the occasional bass riff to a backdrop of crazy obscure movie samples and quirky tempo loops. Calvin obviously had fun making this album and it shows through in the sound, which flows from rock beats to hiphop to country organs all with well placed samples in between. Highlights include an ad for a classic rock concert at the North Burnaby Inn on Washed-up Wednesdays, oohh ahhh where is my ticket!?! A preacher condeming Chevy Chase as an evil Weirdo of Hollywood. I'd say more but I want to get a cream puff before Paul Neuman eats them all and it's almost my turn in the white trash limbo dancing contest. Lighthearted and very enjoyable, this going besides my early Ween albums.

Get this humorous gem for yourself, for free, while supplies last! Not available in stores. Write to:

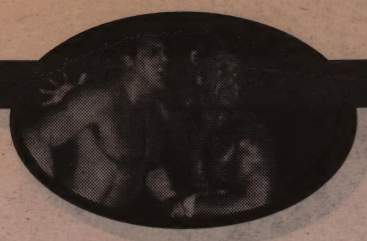
Neckbeard International
#5-949 Convent Pl.,
Victoria, BC, Canada, V8V 2Y9

**Kevin Adam**

**Various Artists**
***Duran Duran- Tribute Album***
**Universal Music**

What's the fucking point. Duran Duran were bad enough to begin with and as if I don't hear these songs in every bar across the planet. Most of the bands on this suck, like who needs to hear Less Than Jake's version of "The Reflex". Lots of boring ska versions of Duran songs, an okay pop song with the Mr.T Experience's "Is There Something" and general weirdness with Wesley Willis doing "Girls On Film". This 'tribute' album thing has definitely reached it's lowest point and this CD is going straight to the dump where it belongs.

**Anita ▲**



# Enter the Ninja

**by Chris Eng**

*Do you know how long I've been volunteering at CFUV? No, of course you don't. It's a rhetorical question, so I'll tell you - eleven years.*

Eleven years. I guess that may not seem like a particularily long time if you are a tree or a member of parliament, but for someone of my slender twenty-three years it represents almost half my life. The half of my life that contains all of my highest highs and my lowest lows, all of which seem inextricably entwined with CFUV. So, honour of this, the beginning of my twelfth year, I have in front of me a magnum of champagne and a twenty-sixer of gin, and I'd like to get some toasts out of the way - or maybe it's that I'd like to get nice and toasted. Either one. Both, maybe.

Let's start this off easy: To the first time that I made a request, late at night in my grandmother's guest room. They didn't have the soundtrack to Howard the Duck there yet, but they humoured me anyway. They even invited me to come and take a look at the station if I was really interested. I was. I was twelve.

To the first time I saw the offices on the upper floor of the student Union Building, bustled and busy, looking more like a series of connected college dorm rooms than a clinically clean WKRP-like area. Doors covered in stickers, everyone rushing frantically, trying to get things done. A cool place. A magical place. A fairy-land of not-yet-disenfranchised university students and people involved in radio who still loved music. I paid my membership shortly after that.

To the first time I spoke on air. Still twelve, and fast becoming a professional gopher at the station. 'Kid' and 'Little Guy' were becoming acceptable sobriquets for me and I could pull and file albums like a bat out of hell. I was in the process of doing just that one afternoon when I was beckoned to the mic by a large gentleman who was having his last show and enjoying himself by playing Ted Nugent. He asked me a few questions about the Nuge which I did not have answers to and afterward I slunk away, slightly embarassed. Still, there was that strange thrill.

To the first show I did. A pre-recorded gumbo show with my friend Anna. As I sat there hunched over the mixing board she asked if I would play a song by the Cure. "The Cure?" I responded. "Who the Hell are they? Not the Cult, right?"

To an empty bottle of gin in front of me. No, it has nothing to do with the station, it's just a good thing to toast.

To the first show I ever got by petitioning then program director and now station manager, Magnus Thyvold. He looked even bigger back then. Saturday mornings, six to ten. I was fifteen. I didn't know much about music besides thrash, but I went through every metal album in the record library to become to the foremost authority on that particular genre. By the time that first show rolled around, I was primed. I was ready to rock. I was all of those things that teenagers are when they don't have a natural outlet for all of that nervous energy. I was also pretty unexperienced, but that was okay. If I've learned nothing else from my years in college radio, I've learned that experience and professional behavior are all relative. Before I went on, though, I wanted a radio name. A title. Something snappy that summed up who I was but also had a memorable quality about it, like something you would hear on the LG Morning Zoo. Well, I've always been a fan of ninjas, and it was early morning. Early Morning Ninja? "Yeah," I thought, "it's not great but maybe I can think of something better later."

To my first co-host, Lance Hesketh, Immortal Early Morning Ninja Nomad At Large, recruited a few weeks after I started doing my first show when I discovered that when you are on air by yourself, there's only so much witty banter that you can come up with before you start to sound psychotic. I enlisted him in the middle of Physics class for no good reason other than he was there, and he DID bring a high proportion of Pink Floyd to the show, as well as eventually becoming student council president of Oak Bay Senior High School. My co-hosts have always been pinnacles of glamour and style, and so accordingly...

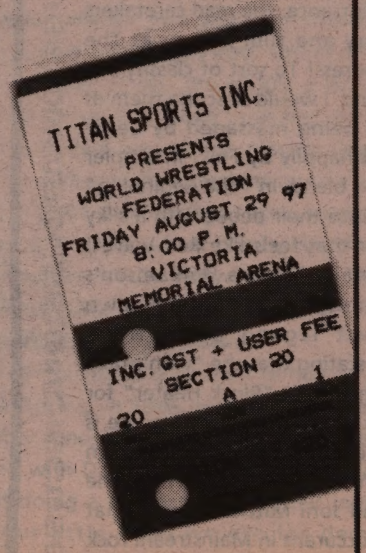
To all of the other co-hosts and their colourful names that have joined me over the years: Matt, Man of Destiny; Lo-Pan, 2300 Year Old Lover; Screamin' Eamon, the Vampire Demon; Jeff Hendren, Early Morning Accomplice; King Harold, Early Morning Monarch; MODON; Mystery Guest; and Riff Randell, Rock 'N' Roller. I'm sure one or more of them have found a comfortable place in a padded room somewhere.

To breaking albums. Not willing to suffer that Tiffany album I found to live, I brought it up to the station, played some of it, mocked it mercilessly, removed the needle, and smashed it in two. Little did I know that I was sounding the death knell for hundereds of bad albums to come. Personal highlights: The looks of horror and astonishment on my friends' faces after I break Nomeansno's *Small Parts*; the look of horror and astonishment on my friend Shawn's face after I break Pearl Jam's *Ten*, specially ordered and purchased on vinyl to serve that one cause.

To the time that my co-host vomited on air. King Harold had picked me up to do the show that morning and warned me that he had the flu and was feeling ill and might have to leave early. "Whatever, whatever," I said. "Just stay as long as you can and that's cool." So we went through the show with him telling me every ten minutes or so that he was feeling really bad, and me saying that if he wanted to leave, he should leave, and him saying, "No, it's okay," until and hour an a half later he couldn't hold out any more. "Chris," he croaked, "I'm gonna puke." "What? Right now?" "Yeah." "Well, pull up the garbage can, and just relax. It'll be okay ... Actually, pull up a mic, while you're at it. Let's not let anyone miss out on this." So no one did, and right in the middle of Henry Rollins's 'I Know You' the most inexplicable noises occurred, and, having got them on tape, I was provided with a sure-fire party ice-breaker for years to come.

To the empty liquor bottles in front of me. If I keep this up, I'm sure I can dig up enough memories to keep me wasted for a good year or more. Ghod, I've got a full decade of memories stored in there. Wow. The potential. Nah. I'll just keep living day to day, accumulating decades more worth of memories at CFUV until one day when I am old and decrepit and need a serious crutch, I'll start drinking like nobody's business. Then I'll think back on all the good times and all of the reminiscences afforded to me and I'll thank my lucky stars. Not only for the memories, but for the fact that I'll be able to afford to drink in the year 2060.▲

DIAL & DONATE
721-8700



**by Tim Horner**

We all have our guilty pleasures, only some more than others. One would have to go no farther than my Journey records to fit these pleasures in somewhere or another. Steve Perry aside, the ring-a-ding dong dandy of all my guilty pleasures would have to be professional wrestling.

I'm really not sure how to justify my affection for the squared circle, and all those who inhabit it. It's comprised of all the worst ingredients of humanity and yet a billion people watch it on a weekly basis. Then again, a lot of people I know who give me guff for watching it are too busy watching Melrose to tune in to what a real Soap Opera is all about. It's got all the love, lies, fury, deceit and betrayal of your favorite soap, without any pretensions of story or character development getting in the way. It may not be as kitsch as Melrose, but it's a hell of a lot more entertaining.

I must admit I did divorce myself from wrestling for the last few years. A guilty conscience stepped in, trying to reason with my testosterone levels. But after a taste of WWF "Raw" a few months back, I was hooked again like a crackwhore to a glass dick. The WWF is surpassing anything they did in the glory days of yesteryear, and is bigger, better and more ridiculous than ever.

It was during the prime-time of adolescence that I first discovered the joyous escapism of wrestling. Whether Paul "Mr.Wonderful" Orndoff was defecting to the forces of evil, or the Cuban Assassin sneaking foreign objects from his mess of hair, if it was a Saturday afternoon, I was watching. After being kicked out from the Metro Soccer team (sob..), Saturdays became an empty void, which I filled watching TV. I chanced upon Cloverdale's "All Star Wrestling" one faithful Saturday afternoon, and who could resist the charismatic charm of "Diamond" Timothy Flowers.

In the meantime, another edition of Stampede Wrestling was up next. Now this was the shit. You had your Cage Matches, "Karachi Vice", Indian Strap Matches, British Bulldogs and my all-time favorite "The Cuban Assassin".

My number one "Stampede Wrestling" memory had to be the first week of Grade 12 in Calgary. As any self-respecting Calgarian knows, the beginning of High School for grade tens meant one thing one only; Frosh week. Now, we weren't all "Dazed and Confused"- paddle yer ass black and blue type shit, but we knew a thing or two about eggs. It got so bad, that in most suburbs you had to show I.D. in order to buy eggs during that first week of school. So anyways, me and another guy were chasing after a group of grade 10 girls we'd been staking out. They were making a break for the cul-de-sac that this one girl named Dawn lived in. We were in hot pursuit but they got indoors, and all we saw was the flapping of the screen door. So we started hucking eggs at the door and then headed back to 7-11 to meet up with buddies and see how everyone else made out. We were all busting up laughing, recapping our story, when somebody piped up "You do know who Dawn's step-dad is, right?". I shit you not, who was waiting in front of the 7-11 the next morning, looking for the little chickenshits who egged his house? Bad News Brown, the biggest bad-ass of 1980's wrestling, that's who! He was staring right through all of us, and I swear he was going to single me out of the crowd and give me the "Ghetto Blaster". Luckily I never did receive his finishing move, but his presence alone was enough to make nearly pee myself!

All nostalgia aside, I do grudgingly admit that I'm still rather fond of pro-wrestling. Enough so, that I dared go see it live at the Memorial Arena recently. The entertainment started early on this one, as I had the distinct pleasure of hitting up the WWF for comp tickets. The promoter was amazing; the guy was a dead-ringer for the Jerky Boys "Rizzo" character. It was one speaker-phone call to Connecticut I'll never forget.

Then came the big night. I don't know what was more priceless, the action in the ring or listening to the conversations the pig-people were having next to us. Yeah, Mankind ain't no George "The Animal" Steele, and the Headbangers weren't no "Bushwhackers", but I was still laughing so hard at the top notch, low brow entertainment. Of all things trashy, Memorial Arena was the equivalent of an Esquimalt basement suite to the WWF's confederate flag.

It has been thirteen years since I last witnessed wrestling's magic first-hand, I pray it won't be another thirteen.▲

# DIALTALES

## 721-8700 requests

## MONDAY

**6 am ROCK:** *The Family* with Simon Castle

**8 am FOLK:** *Universal Donor* with Amanda Hefflefingerr.

**10 am CLASSICAL:** *Music on Mondays.* With Larry Ryan.

**Noon News:** Economic Justice Issues/Sports Roundups.

**12:15 pm PUBLIC AFFAIRS:** *Active Airwaves* From the esophagus of the activist community. Giving voice to marginalized movements. Women, evironment, queer, human rights, social justice. Linking global to local.

**1 pm GAY/LESBIAN:** *This Way Out* (Syndicated). The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. News, interviews and features.

**1:30 pm PUBLIC AFFAIRS:** *Earth First.* Feeling fragmented? Tap into nature!

**2 pm ROCK:** *New Album Review.*

**3 pm ROCK:** *Segues with Buck, Huck, and the reincarnation of Chuck.* We like Amerikan Muzik, baybeee. Alts with *Folksongs of the Spanish Inquisition* with Jess and Adrain. Thrash punk to Brit pop and all stops in between.

**5 pm JAZZ:** *Milestones* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. *Five Spot* can be heard on alternating Mondays at this time. Listen.

**8:00 pm GAY/LESBIAN:** *Dyke Dimension.* Brining you up to date on upcoming event and issues of interest to the lesbian community.

**9 pm WOMEN IN MUSIC:** *Beating Time.* Victoria's only show on women and their music. We promise the unusual, incurrent, political sweet and sour.

**11 pm ROCK:** *Marginally Effective* with Magnus and Matt. Alternates with *In the Arms of Sheep.*

**3 am GUMBO:** with Brian Boyne.

## TUESDAY

**6 am ROCK:** *Skanster's Paradise*: Ska with Matt Bishop.

**8 am FOLK:** *Ode to Ani.* We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away! With Jo Vipond.

**10 am CLASSICAL:** *Just Say Nono.*

**Noon News:** Consumer Advocacy Issues.

**12:15 pm PUBLIC AFFAIRS:** *Into the Streets!* With John-Henry and Amanda, your people in the streets, working towards social and political justice. Alternates with *TAP-IN (Together Against Poverty).*

**1 pm WOMEN:** *The Token Zone* Womyn of color exploring music, poetry and art...interview and views, plus your favorite curry and stirfry recipes.

**2 pm FOLK:** *Mediterranean Music.* Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion! Spoken in French.

**3 pm ROCK:** *Disorder By Design*: Alternates with *Brand New Stereo* with Kevin Scofield. Upcoming live performances include: Mono Pilot, Wooden Stars, Captain Cook and Nootka Sound, Plumtree, Thrush Hermit.

**5 pm JAZZ:** *Caravan.* With Ron Rounds.

**6:30 pm JAZZ:** *Jumpin' in Jazz.* With host Noel Greenwood presenting a survey of the early era of Jazz.

**8 pm PUBLIC AFFAIRS:** *Swivel Chair*, Prime Time Public Affairs. CFUV's noon hour magazine goes prime-time.

**8:30 pm GAY/LESBIAN:** *Queer and Present Danger.* Vancouver Island's bitchiest, saucy, in-your-face queer radio program. News, reviews, hair, issues, music, sleaze and gossip.

**9:00 pm: SOUNDTRACKS:** *Movietrax.*Different hosts bring you everything else you could want from the movies - soundtracks, history, trivia, reviews, giveaways and more.

**10:30 pm-12:30 am ROCK:** *Punk and a Healthy Mind.* Hosted by Polevaulter and the Laughing Ohmu. Alts with *Songs For the Misunderstood.*

**12:30 am: LATENIGHT** *Superfluidity* with Aaron If you don't know, you better ask. Alternates with *Unbroken Chain*: Live Grateful Dead with host Lucky Budd. Listen to the music play!

**1:30 am: LATENIGHT** *Project Funk the World.* Funkdoctor Frank and Plush-T-Lux on the wheels of steel, spinning the tracks guaranteed to make you squeal.

**3 am GUMBO:** Transmissions From Alamut with Mike Bridges.

## WEDNESDAY

**6 am ROCK:** *The Cuckoo Clock.* Are U or have U ever wanted to be cuckoo for cocoa pops? Well, then join your host Sean for a big fat bowl! Yumm!

**8 am FOLK:** *Ken's Macaroni*: Some old stuff from Ken and Sharon's collection, a little social comment, and some Woody Guthrie or Utah Philips. Alternates with *Rootopia.* Texas roots-rockers to sea shanties and Celtic traditional by Hosts Wendy Wall and Gus.

**10 am CLASSICAL:** with Anita Zaenker, alternates with Carla Davidson.

**Noon News:**, Labour and Solidarity News/Gender Issues.

**12:15 PUBLIC AFFAIRS:** *Solidarity Show* with Jana G. Alternative news and views from down south with the *Food Not Bombs Radio Network.*

**1 pm DISCUSSION:** *Alternate Radio* (syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.

**2 pm PUBLIC AFFAIRS:** *Making Contact* (syndicated). Interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right. The show is American, but the resistance is universal...

**2:30 pm ROCK:** *Bubblegum Crisis* with Lyndsay Sung.

**4 pm ROCK:** *Bent Outta Shape* with Steve MacIsaac. Music doesn't have limits, only people do.

**5 pm JAZZ:** *Straight No Chaser.* Alternating hosts Demetrious Tsimon and Shaukat Husain bring you the best in modern jazz.

**8 pm RHYTHM & BLUES:** *Let the Good Times Roll.* Eric LeBlanc presents birthday tributes and lots of new releases.

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|---|---|
| Oct 1 | Albert Collins, Jessie Mae Robinson, Persuasions, |
| Oct 8 | Impressions, Lonnie Pitchford, Clarence Williams |
| Oct 15 | Nellie Lutcher, Mickey Baker, Marv Johnson |
| Oct 22 | Fundrive Special: Bluebird Blues & Heritage Series |
| Oct 29 | Fundrive Special: Stax Records |
| Nov 5 | Jack McVea, Ike Turner, New Release |

**10:30 pm ROCK:** *equity-eclectika...* much more than 51 per cent varied female content. Frequent guest Dr. Harion Milliard will attempt to locate your requests. Alternates with *Monster Truck.*

**12:30 am LATE NIGHT:** *Chinese Music and News.*

**3 am GUMBO**

## THURSDAY

**6 am ROCK:** *Uncle Bri's Early Morning Funhouse*: two hours of weird, wonderful, and totally wacked out music from the '50's and '60's.

**8 am FOLK:** *Folkin' Around* with Keith Malcolm. Emphasis on local folks and fiddle tunes. *Malcolm to my Neighbourhood* at 9:00 am for the little people. Now into his ninth year!

**10 am CLASSICAL:** *Music Thru the Centuries* with David Winn and Austin Scott.

**Noon News:** Aboriginal News/Human Rights Issues.

**12:30 pm PUBLIC AFFAIRS:** *Solutions.*

**1:00 pm PUBLIC AFFAIRS:** John Shafer calls this show *Bad News.* Tune in and find out why.

**2 pm BLUES & GOSPEL:** *The Rollin' n' Tumblin' Hour.* Eric Leblanc presents one hour of the best of *Let the Good Times Roll* mostly repeats.

| | |
|---|---|
| Oct 2 | Hucklebuck & Jimmy/Dinah Washington'45-'58 |
| Oct 9 | Hand Jive'29-'88 / Chess Records |
| Oct 16 | I Know How To Do It '28-'89 / Freddy King |
| Oct 23 | Hank Ballard '58-'59/ Hep Cat Boogie '47-'86 |
| Oct 30 | Once Was A Gambler 31-'89 / Crawfishin'34-'86 |
| Nov 6 | American Folk Blues Festival / Ace Records |

**3 pm ROCK:** *Rush Hour Radio.* Alternates with *Uncle Wally's Funhouse.* Casting out dogs against dogma and cats against everything else. Feel the sounds of a million monkeys for the same price as a devastating insult.

**5 pm JAZZ:** *One Up, One Down.* Good jazz with Arnold van Klaveren and Art Simpson. Alternates with *Somethin' Else*, hosted by Tom Adams. Three hours of hard, new and free bop.

**8 pm ELECTRONIC:** *Earmeals.* Experimental, electronic, exotic, unusual and unclassifiable music and sounds with Brian Lunger and Agustin Luviano-Cordero.

**10:30 pm ROCK:** *Laced In Darkness*: Gothic-Industrial-Ambient music. Alternates with *Area of Refuge.* Alone? sad? frightened? Tyler offers something better than speedballs, baby!

**12:30 am LATE NIGHT:** *Superfluidity* with Aaron Ellis. Alternates with In *The Arms Of Sheep.* With Adam and the occasional hooligan.

**3 am GUMBO:** *Coupe De Ville*: Slide across the leather six way. Check the stars. Mom was wrong, you don't need to sleep.

## FRIDAY

**6 am ROCK:** with Ginny MacLeod.

**8 am FOLK:** *Acoustic Creek* with Tracey Summers. You'll hear everything and anything from Celtic to African with the occasional lively local musician.

**10 am CLASSICAL:** *Amadeus...*and More.

**Noon NEWS:** Environmental Issues/Announcements

**12:15 pm PUBLIC AFFAIRS:** *Booklit* with Alisa and Andrea.

**1 pm ARTS MAGAZINE:** *Artlet.* The Victoria arts scene. Interviews with Victoria artists, reviews of openings, theater and more.

**1:30 pm PUBLIC AFFAIRS:** *African Perspective.* Developments within Victoria's African community, and broader social, cultural, economic and political issues ofSub-Saharan Africa are examined by Zvondai Muchenje.

**2 pm NATIVE:** *World of Aboriginal Radio.* The sounds of freedom for those who have been silenced.

**3 pm ROCK:** Welcome the *Return of the Deadly Kung-Fu Mansion.* Alternates with PM*S Show.* Not once a month, but twice. So deal with it.

**5 pm JAZZ:** *Searchin'*: Join Host Ian Cochran for sounds within and without the jazz spectrum. Alternates with *Eclectic Jazz Show.* From acoustic solos to electric pianos, host Rod McCrimmon brings you three hours of accessible jazz.

**8 pm SPOKEN WORD/LITERARY:** *Sad and Beautiful World.* Where poetry is not a luxury. With hosts Max Sloan and Inch Conneticut.

**9 pm DANCE:** *Bass Culture.* DJs Tyger Dhula and Salamander spin an eclectic selection of underground dance music. Some of the latest intelligent technological music.

**10:30 pm TECHNO:** *Wire Shock.* Trance, house, and whispers of ambience with Space Monkey at the helm. Alts with *Escape Velocity.* Intelligent technological music.

**12:30 am LATE NIGHT:** *Tommorrow Today* with Kevin Adam. Alternates with *Toto's Ass.*

**3 am GUMBO**

## SATURDAY

**6 am ROCK:** With Ryan Dworschak

**8 am FOLK/ROCK:** *Radio Arcadia.* Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

**10 am FINNISH:** Pirkko Kiansten and Maisa Korhonen host *Soitellaan*, a Finnish program with Finnish music of all kinds. Finnish news, interviews and poems.

**11:00 am EAST INDIAN:** East Indian music and news with Jan Dhaliwal.

**Noon IRISH:** Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere.

**1 pm PORTUGUESE:** *Portuguese Mosaic.* Music and culture from the Portuguese-speaking world.

**2 pm SCOTTISH:** with Wally Cunningham

**3 pm PLAYLIST:** *Sounds of Scotland.* From the traditional to the contemporary, join Wallace Cunningham for a wee taste of pipes and drums, country dance and fiddle music, folk, comedy and celtic songs.

**4 pm Artist Profiles:** *Labelled and Shelved.*

**5 pm: FRENCH:** Rotating hosts bring you French music and news.

**6 pm REGGAE:** *Alive and Dread.* Roots rocking sounds of Reggae and African music. With hosts Michael, Mighty Cloud of Joy, Ital Stew and Jahnathon.

**9 pm DANCE:** *Perpetual Motion.* Before the party starts, dial into the electronic dance grab bag and download musical treats.

**10 pm HIP HOP:** *Freaky Flow.* A two hour journey into hip hop with DJ's Most Def and Digital. New flavors from East, West, & inbetween. Giveaways, requests and more.

**12 am GARAGE:** *Garage Grooves.* Attention Sophisticats and Sosphitikittens. One entire hour of swingin' way out, real-gone, outta sight, Farfisa-drenched, Vox- powered, Boss garage 60's punk! Come and worship in the church of FUZZ!

**1 am LATE NIGHT:** *Longhair's Jukebox:* Pure psychedelic radio with your weekly dose of stereophonic sounds.

**3 am GUMBO:** Something Nasty In The Woodshed. Your fiendishly diabolical hostss, Erk and Rennet.

## SUNDAY

**6 am ECLECTIC:** *What's Left of What's Real?* A musical metaphor for a dying planet, an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

**9 am YUGOSLAVIAN:** For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Zivkovic.

**10 am POLISH:** Gregorz Gawronski and Ursula Zielinska present an hour of news and music from Poland, as well as interviews and news from the Polish community.

**11 am ITALIAN:** Italian Broadcasting System. Music and news with Giovanna Greco and Lorenzo Sforza.

**12:30 pm LATIN AMERICA:** *Postales Musicales de Latino-America.* Miguel Alverenga and Estevan Baileys present a bilingual program of music, cultural news and interviews from the local and larger Latin American communities.

**1:30 pm JAZZ:** *Guitar Jazz.* Host Joe Scafone looks at the world of jazz guitar. Also, catch *Joe's Garage* featuring local players.

**3 pm METAL:** *Disciples of Dr. Demento.* Fonz and Cruiser are back for another year and are in fine internal-organ-liberating fashion as always.

**4 pm PUBLIC AFFAIRS:** *From the Blackside.* A program of R&B with interviews and guests from the Black Side, with host, Captain Ron.

**5 pm WOMEN'S ISSUES:** *Women on Air.* Unsilencing the silences. Music, news and interviews on diverse women's voices.

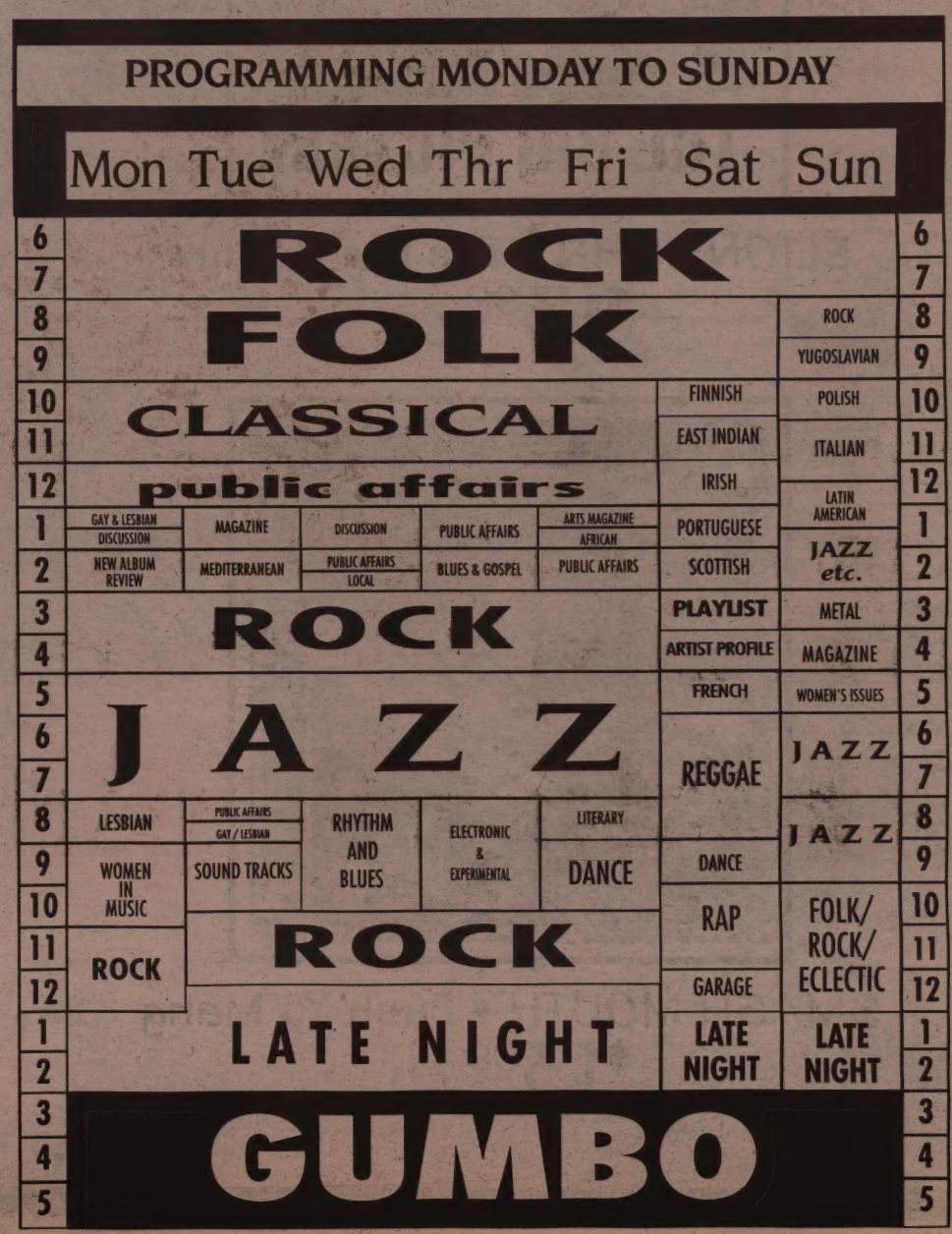
**7 pm JAZZ:** *In the Mood.* A program of Jazz in the broadest sense of the word. With host B.J.

**10 pm ECLECTIC:** *Fish Show:* Now in its tenth year at CFUV. Professor Clam offers headphone gymnastics from the FISH library. Request line and Zappa every week.

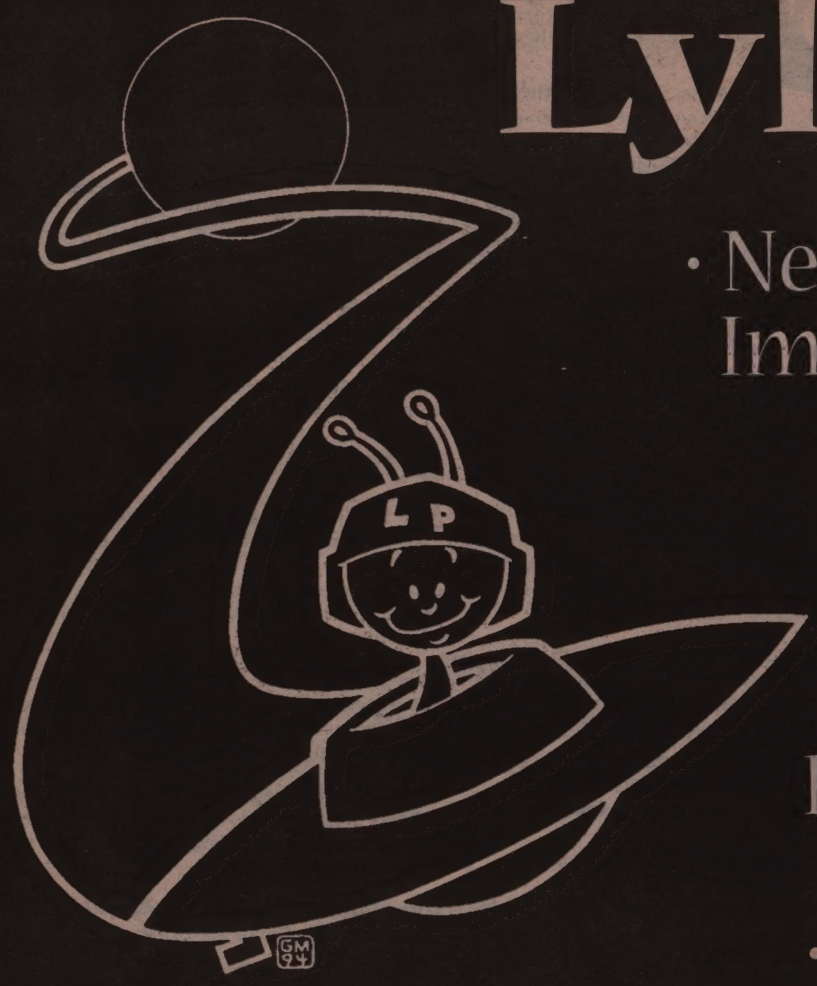
**1 am LATE NIGHT:** with Britt and Scott.

**3 am GUMBO:** *Yo Brigade* with Jamie Hooper.▲

## PROGRAMMING MONDAY TO SUNDAY



# Lyle's Place

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